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Hugh Cecil Earl of Lonsdale.

Iona (County)

133 The Art of Horsemanship, altered and abbreviated, according to the principles of the late Sir Sidney Medows, by **Strickland Freeman**, Esq.

"Disce docendus adhuc."—HOR.

London. 1806.

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Dedication:—To His Royal Highness the Prince of Wales.

F.H. HUTH.

KING'S

DRAGOON GUARD

THE

ART OF HORSEMANSHIP

ALTERED AND ABBREVIATED.

Sir T. F. ad. visum. J.J. 1792. London Published Jan.y 1 1806, by S. Freeman.

S.r Sidney Medows K.M. Aged 90.

THE

ART OF HORSEMANSHIP

ALTERED AND ABBREVIATED,

ACCORDING TO THE PRINCIPLES OF THE LATE

SIR SIDNEY MEDOWS;

BY

STRICKLAND FREEMAN, ESQ.

DISCE DOCENDUS ADHUC. *Hor.*

LONDON:

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1806.

TO

HIS ROYAL HIGHNESS

THE PRINCE OF WALES.

SIR,

THE encouragement which your Royal Highness was pleased to give to the Science of Horsemanship—by having sometimes done Sir Sidney Medows and myself the honour of coming into the riding house, while we were partners there—made me presume to request your permission to dedicate to you, Sir, all that *I* know, (and, *perhaps*, all that *he* knew) of that science.

I hope your Royal Highness will pardon me for saying, that our admiration was frequently excited by the just observations which you made at the time; and by the precision with which you gave those aids, when riding there, which is seldom attained without great practice.

The gracious manner in which, after Sir Sidney's death, you were pleased to give me a horse so completely dressed by him, demands my warmest acknowledgements. Indeed it was to me a valuable present, equally unexpected and unsolicited. The proud *passage* on which the offspring of that horse passed his Majesty at the review of the corps of volunteer infantry, in which I serve as Major, particularly attracted his attention. An opportunity was thus afforded me, of shewing, that a horse,

which has been regularly and quietly dressed, can execute at command the graces of a *passage*, (the very meaning of which term is at present almost unknown) and be perfectly quiet again the moment it is no longer required to be in action. As an enthusiast in the business, I must confess the satisfaction I felt, when, on passing his Majesty the second time, he condescended to quit his place, and was pleased to say, he was glad I had kept up the Old School. Upon this distinguished notice, I presumed to request the honour of laying this Essay at his Majesty's feet, which he was graciously pleased to permit.

Your Royal Highness will, I trust, forgive me for again mentioning the name of Sir Sidney Medows, as the person to whom I owe whatever knowledge I may have upon the subject;

nor do I think, that, while presenting my labours to the public, I can pay a more suitable tribute of gratitude to my departed friend, than by prefixing his shade as a frontispiece to my Treatise.

I am,

SIR,

With the greatest respect,

YOUR ROYAL HIGHNESS'S

Most devoted Servant,

STRICKLAND FREEMAN.

Fawley Court,
June 11, 1806.

PREFACE.

As manage and military riding are so much connected, I hope to be excused for the remarks which are here made on military matters; and that where I have ventured to express myself without reserve, it may be attributed to no other motive, than to a zeal for the service in those parts, which have been the peculiar objects of my study.

The late Earl of Pembroke, in his Address to the King, in his Treatise on military Equitation, says, in speaking of horsemanship, "Troops in their own "nature most excellent and brave have been fre- "quently rendered inferior to less powerful ones, "both in men and horses, for want of proper instruc- "tions on this art." It was said to be a remark of the Duke of Newcastle's, (who also published on horsemanship) and ought to be that of all good horsemen, *qu'il faut rendre le cheval ami de l'homme;* his treatise

being originally written in French. The more horsemanship is studied, the more a horse will be found willing, good-naturedly to obey every order that it can possibly understand; provided the rider has studied the art sufficiently to be able to make the horse comprehend his meaning, and to require nothing but what by degrees it is supple enough to perform—*et alors il est ami de l'homme.*

The more the art of horsemanship is understood, the less the *very name* of a *rough rider* should be made use of; —nor should it ever be said of a good horseman—qu'il est *fort* à cheval:—instead of this, it appears to me—qu'il doit plutot être *foible* à cheval. The Earl of Pembroke very properly observes in one of the mottos to his book, "Vis consilî expers mole ruit suâ."—When the rider knows the proper mode of communicating his meaning—a horse may be won by degrees to do that *quietly*, which it never would do by all the strength which the rider can exert. When *strength* is used, the finest horses are frequently lost to our service, from its not being possible to break them in; and many others are stiffened and strained, instead of being suppled. The great use of the art of horsemanship is to prevent this.

The difference in the art, from the Duke of Newcastle's

time to the present, I shall now make some observations upon. The instruments made use of in his Grace's time were so severe, that, without the great patience and perseverance which he recommends, the horse must have been continually vexed. By decreasing the severity of those instruments—a more expeditious mode of working has since been adopted; so as to avoid the constraint at that time in use, and consequently to be easier both to the man and to the horse. No better idea can be given of the length of time required in suppling a horse at that time, than by quoting the Duke's expressions at the end of his third book—"Our only "aim in this long, laborious, and painful work, is to "put a horse well upon his haunches."

The bridle is the instrument, by which the intelligence is to be communicated to the horse from the hands of the rider—for the genius of the colt is to be brought forth by its rider, as the genius of a boy is by his schoolmaster. If I may be allowed the comparison between the bits in use as described by the Duke of Newcastle, and by the late Earl of Pembroke, and the snaffle since introduced by my much lamented master in horsemanship, Sir Sidney Medows—I should say that the former, when put into its mouth, were like putting a Latin

grammar into the hands of a boy. The use of the latter may be compared to another mode of education, which I have formerly seen in Germany, where the boys had pictures set before them, in which the scenes were explained in the language they were meant to be taught:—by this, they insensibly learnt their lesson, instead of being obliged to pore over a book.

It is well known with what aversion a boy takes the first rudiments of a language, when constrained to begin with the most difficult part of it, which is that of repeating the grammar. If he be not expert at it, he is often severely corrected by his schoolmaster; who perhaps in *his* time was taught his lesson with the same severity. But as this laborious method of beginning our education still continues in practice, I can only lament the hard fate of the young scholar, in the terms of our facetious author of the Bath Guide, by saying,

> "What pity a boy of a spirit so meek,
> "Should be flogg'd by his tyrant for Latin and Greek."

In all the books of horsemanship which I have read, a like constraint was put upon the colt. Its mind was therefore equally prevented from being so soon, and so easily opened to the meaning of the rider.

For the former method of communication, even if it did succeed at last, was too harsh and too complicated. As an illustration of this, I need only refer my readers to the Duke of Newcastle's book on horsemanship. He will there see the severe bit which used to be put into its mouth, and the spurs by which it was to be corrected.*

In mechanics—where lightness happens to be requisite, as well as convenience—the great art consists in judging properly where to cut out the superfluous parts. In the progress of making a musical instrument, the same judgment is required; in order that the complexity may be less detrimental to the sounds intended to be produced. In both cases, the genius of the artist has materials to work upon, which he can command at pleasure, in order to produce the desired effect. To adapt the comparison to the subject upon which I am now writing—the instrument to be played upon is the horse's mouth. The horseman is to *convey* the meaning, and the horse is to *comprehend* it. The mode of conveying it is by the bridle, which he holds in his hand. The materials, by which it is to be conveyed, are therefore equally to be commanded; and require to

* See the folio edition, Plate XIII.

be equally simplified, so as to produce a more immediate effect. For the mouth of a horse in the manage must be kept just as delicate, as the keys of a musical instrument. If the horseman be not in union with his horse all cadence is destroyed. For, in the one instance as in the other, all is art. The Earl of Pembroke very justly observes, that "whatever pace or degree of quickness "you work in, (be it ever so fast, or ever so slow) it "must be cadenced; time is as necessary for an horse-"man, as for a musician."* The mode of simplifying the machinery was, therefore, requisite to be known, where the improvement of the science was sought for.

In the Duke of Newcastle's method—when the reins were fixed to the long branches of the bit—the communication to the horse's mouth was at *two times*. *One*, from the reins in the hands of the rider to the ends of the branches of the bit; and *one* from thence to the mouth-piece. They were also at *two times* when fixed to the branches of the caveson. By these different aids, according as the horse seemed to require either the one or the other, the head was meant to be raised, and the horse was to be set upon its haunches. Whoever pleases to look at the prints in the Duke of Newcastle's

* See the Earl of Pembroke's Treatise on Military Equitation, page 59.

folio edition will be able to judge whether either the one or the other was accomplished. The heads of the horses there represented are generally low, and their bodies are poised upon their hocks, instead of upon their haunches. Nor indeed could that method of working them produce any other effect, unless where nature had nearly done it to their hands. For all the art of man cannot shew a horse off in such fine attitudes, as when galloping loose about a field. The head is then constantly raised, and the stops are made upon the haunches.

The art of riding, like that of dancing, is to make the scholar hold up his head; and, with an upright poise of the body, practise those attitudes, which are the most graceful, with the least constraint. Where the graces of nature are meant to be brought forth by the rider, the instrument employed for it cannot be too simple—the method of working cannot be too easy. Too much constraint cramps the mind, as well as the body. The horse, in this case, takes a longer time in comprehending the meaning of the rider:—when comprehended—the attitudes brought forth are stiff and ungraceful; whereas the *utmost suppleness* is required, in order to produce the *greatest grace*.

The late Earl of Pembroke began by following the steps of the Duke of Newcastle; but probably seeing how little the means employed by his Grace were capable of attaining the end proposed, he was the first who ventured to make the bit rather less heavy and severe, and to use the bridoon instead of the caveson. The laborious work of raising the head by the two operations of the curb bridle was lessened in great measure by the single communication of the bridoon. This last was put into the horse's mouth together with the bit bridle, and was used for that purpose instead of it. The acting of it was upon the *cheeks;* by which the *bars* of the mouth were equally eased, as when the caveson was used:—the communication also, being at *one time*, and *in the mouth*, was more immediate, and more sensible, than when at *two times and on the nose* by the lever from the caveson. Still *two* instruments were used in riding:—one—the communication of which was immediate *and at one time;*—the other, though not so severe as formerly, was yet by its construction necessarily communicated at *two times*. The art was thus far progressive in improvement, by the means beginning to be simplified in the method adopted by the late Earl of Pembroke.

Sir Sidney Medows also began by following the Duke of Newcastle. At the period when my acquaintance with him first commenced, he was using the Duke's bit almost for the last time. Daily practice, during upwards of 50 years of his long life,* suggested to him, in his progress, that the methods hitherto practised of communicating the intelligence from the horseman to his horse were complex and tedious. Greater patience was therefore requisite both to the rider and to the horse, than was either pleasant or necessary.

The curb bridle, though simplified by the Earl of Pembroke, was yet too thick in the mouth-piece, and much too heavy. When made on a lighter construction, since the period of the late Earl's publication, it was only used by Sir Sidney occasionally, for some particular horses, the make of whose necks, as I shall hereafter mention, more particularly required it. All, in short, in his progress, was left off except the bridoon or snaffle, the simplest of all—for it was that, which carried with it the most immediate communication.—But the construction of it required to be altered; in

* He was in his riding-house (Sundays and Thursdays excepted) between two and three hours every day; during which time, he either rode or worked in hand 12 horses till within a few days, of his death. He died in the month of November, in the year 1792, in the 92d year of his age.

order for this one simple instrument to produce a more powerful effect, than all the complicated instruments hitherto in use. This alteration produced the different mode of *working*, which he afterwards so successfully adopted.

The Duke of Newcastle, finding that the *pulley* was requisite as well as the *lever*, first thought of using it to the caveson. A combination of these pullies was left for the genius of Sir Sidney. He first began by applying it to the bridoon; and the snaffle thus altered was used by itself. No aid therefore remained now in use, which was not communicated in *one time*. There was still something wanting to complete the work. For when the reins were placed through the eyes of the snaffle to the pommel of the saddle, the horse's head was liable to be kept too low. This was apt to produce the same fault, which the Duke of Newcastle's horses had; namely, that of being set upon their hocks instead of upon their haunches. When the reins were placed through the eyes of the snaffle, and from thence to the headstall—the heads of some horses were kept too forwards. It was therefore requisite to find out another intermediate pulley to obviate this defect.—With a genius peculiar to himself, Sir Sidney Medows invented

a buckle and strap with a ring to it for this purpose, the construction and use of which I shall hereafter particularly describe. This, he said, was the most fortunate discovery he ever made ; as it at once united the two greatest requisites to the completion of his work. For one additional lever was gained, by which the head could be kept upwards and inwards at the same time ; so as to set the horse more directly upon its haunches.

But the reins, from being of *one* length in the hands of the rider, when attached immediately to the bridoon or snaffle became of *various* lengths, when running through a greater or less number of pullies. The manner of riding with them was therefore totally changed. The same rules of art were consequently not applicable in this, as in the former method. The amusement was likewise considerably varied, by the facility which the use of these pullies gave to that mode of working the horses in hand ; which proved so great a source of entertainment to Sir Sidney, and afterwards to his scholar. But this required another help, which had hitherto never been used for the various purposes to which he applied it. A stick with a buckle and strap at the end of it, such as will hereafter

be described, was the most powerful aid possible, when made use of for these purposes—but it was also the most dangerous, when improperly used. Nothing but constant daily practice could bring these new methods to succeed. Nothing but the ardour, with which Sir Sidney Medows turned his mind to it, could have made him accomplish these difficult points with so much ease to himself, and to the horses which he had to teach. Often while he was at work, would he exclaim to me, You must be an *enthusiast!* Sir, an *enthusiast!*

> "Methinks I hear him now; his plausive words
> "He scatter'd not in ears, but grafted them
> "To grow there, and to bear."

Sir Sidney being a near neighbour of my father's in the country—my intimacy with him commenced when I was a child, "and rose as childhood ripened into man." —From admiration of his art at first, he permitted me to be his scholar; and progressively his partner in the riding-house to the day of his death. Little was I aware of what a difficult task I was undertaking, when his friendship first permitted me to ride *his* horses under *his* instruction, and to take the place of his grooms when he was working them in hand. In this way I learned all the subordinate offices, which enabled me to teach the

men, who were afterwards to learn under *me*, those parts, which continued practice began to make familiar to me. The pains that were taken in it I afterwards found were by no means lost—for my difficulty was infinitely greater with those *under me;* who, although their ardour was perhaps equal to mine, were not able to comprehend easily what was then perfectly easy to *me*. On this account, when grooms were to be instructed, I was frequently obliged to change places with them, before many *impossibilities* could be executed, which I was determined should be done first; and which could only be done by a good example. At this period I had also to teach *myself*, (being then only a scholar) upon my own horses, *untaught;* and, what was the most difficult of all, with only the help of grooms, *untaught also*.

All appeared easy with Sir Sidney—whether in working his horses in hand with the help of his grooms, or in his manner of riding them. As Cicero expresses it, " in illo miratus sum quod adhuc non attingere potui:"—for at that time all was unsteady with *me*, *all* was laborious. It was difficult enough to teach the *horse;* but much more so to teach the *grooms*. However the same zeal carried *me* on, that carried on my *master*. I was only learning the *grammar* regularly, under a

master who had long understood *the whole language*—and who for ever told me, that I must think of it night and day before I could succeed. Experience soon shewed this to be the case. For—(to continue the expressions of the same author) " idem studium, quod oblectavit " senectutem ejus, delectavit me domi, non impedivit " foris, *pernoctavit*, peregrinatum, rusticatum est."

Horsemanship has experienced its various periods of rise and fall, as other arts have done; and at times, when equally unknown, like them has been equally superficially treated—nay even despised. This may perhaps still be the case, unless a school is established at the public expense as formerly.—The rising generation, who might afterwards be destined to command our armies, might then be taught, in their early days, that most useful part of their future profession.

Led by the instructions of so great a master, in an art, which I have followed with the same enthusiastic zeal that he did before me, I shall hope for the indulgence of the public in any errors that may be committed, in this treatise. For whether I have succeeded or not in the information that is *meant* to be conveyed, I trust it will at least be seen, that no pains have been spared in the *mode* of conveying it—*Quod potui feci.*

I cannot conclude my Preface, without acknowledging my obligations to Sir Thomas Frankland, whose peculiar talent in cutting out at sight has enabled me (with his permission) to place as a frontispiece, so striking a likeness of Sir Sidney Medows.

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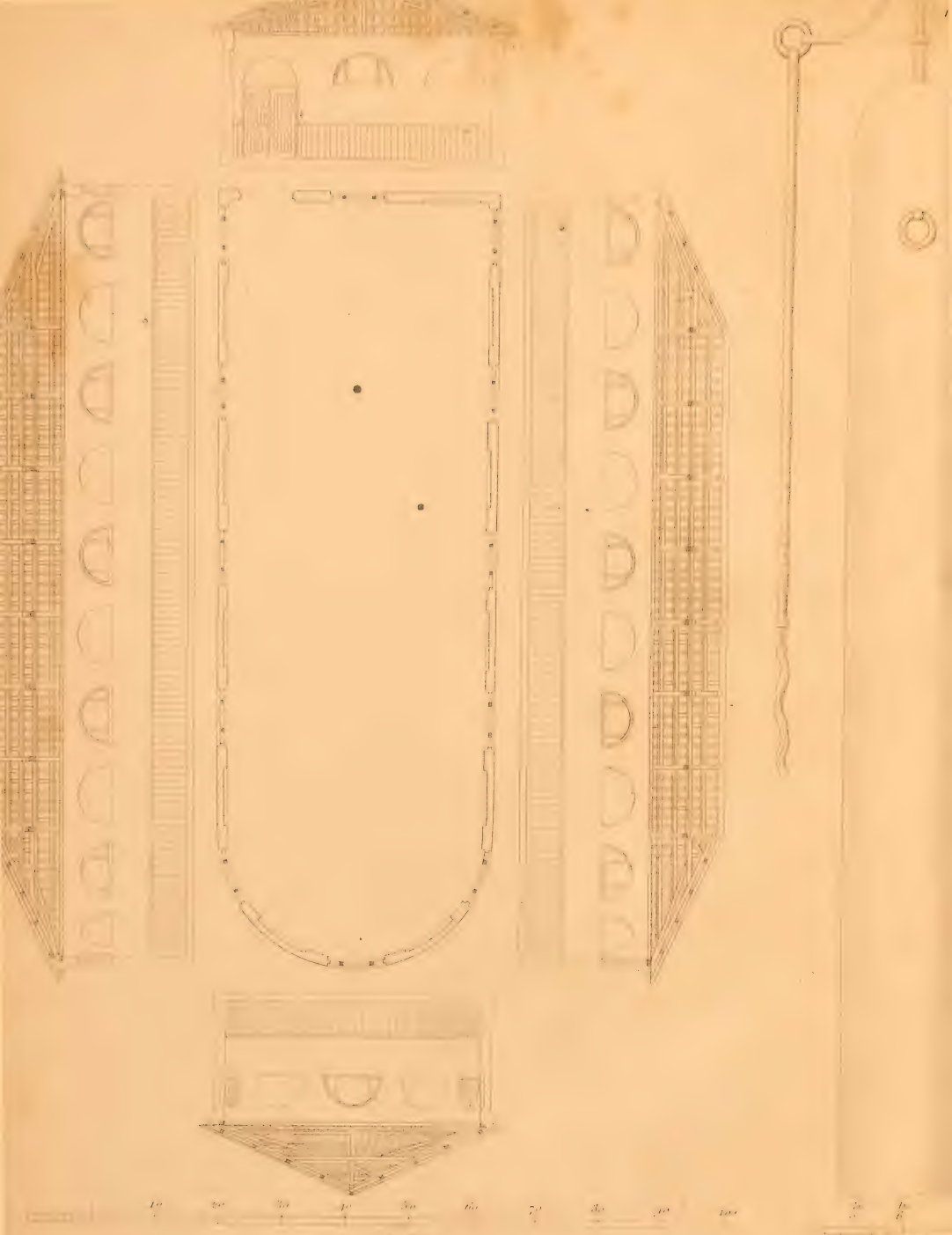

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THE

ART OF HORSEMANSHIP.

CHAPTER I.

SECTION I.

DESCRIPTION OF THE RIDING-HOUSE BEST ADAPTED TO THE EASE OF THE HORSE, AND TO THE CONVENIENCE OF THE RIDER.

I SHALL first give some description of the riding-house, an attention to the make and proportion of which is materially requisite. The construction of the implements to be made use of, although it may seem superfluous to dwell minutely upon some articles in common use, is also extremely necessary to be attended to. Many circumstances, which may appear trifling in themselves, are of great importance, where the touchstone of art is required, and where the man and the horse are meant to be of one piece, and of one mind.

After having fixed the scene of action and described the implements, I shall next proceed to shew what is required of the actors.

The best proportion for the riding-house is as three to one. If for private use, the length of one hundred and twenty feet, by forty feet broad, is large enough.* It should never be made broader than forty feet, but there is no objection to adding to the length of it. When broader, it is apt to be too fatiguing to a manage horse, when required to hold haunches while crossing. It is also liable to another inconvenience, which is, that only one corner can be taken advantage of in *longing* a colt; whereas the end wall, and part of each side wall, can be brought into use, when of the size above-mentioned. It should properly be made circular at one end. By this, there is less constraint to a colt, when beginning to be *longed*, than what is occasioned by the corners. The other end should be square, with double doors within one foot of the right hand corner on coming in. This space may be left to put the switches, and sticks in. The doors may be made large enough to drive a carriage in, if required, and should open outwards into a porch. The right hand door on entrance should be bolted at top and bottom, and have a pane of glass in it of a proper height for a man to look through before he opens the other door. The right hand corner is

* See Plate II.

preferable to the left hand for these doors to be placed in; as the horse, when led in by the rider with his right hand, may have its croup immediately put to the wall, if requisite. It is then most out of the way of those who may either be riding at the time, or standing by, if it happens to be unsteady. The pane of glass, being fixed where I have mentioned, enables the person, who is bringing the horse in, to see three parts of the house through it. By this, he is prevented from being in the way, if he waits till the rider has past the door. The right hand door should be opened only when required for a carriage. They should be made to range on the inside, evenly with the boards, with which the walls ought to be lined. These boards should be placed perpendicularly along the walls, to the height of five or six feet. When placed slanting, they do not look well, and only teach horses to lean against them. The slope is said to be useful to defend the leg of the rider, but I never found the want of it for that purpose. For the beauty of the proportion, the walls should be as high as half the breadth of the house, and the roof should be as flat as it can be made. There is only one objection to these high walls, which is, that the higher the wall is against which the horse stands, the smaller the horse appears. The windows should be semicircular, and of that description which are commonly

called Dioclesian windows; but deviating in some measure in their form from those in Dioclesian's baths. The centre division should be the largest. The frame of the casement, which is put in it, should be made of iron, suspended by a pivot on each side, so as to form a slope to keep the rain out, when opened.—In order to carry the water off the better, the panes should be small squares set in lead, and tied to the iron frame. The lower part should be the heaviest, so as for them to shut by themselves. The upper part should have a cord fixed to it, the lower end of which may be looped to a pin put into the wall for that purpose, just high enough to be out of the way of the rider. This keeps the window firm when it is open. The alternate windows should be blank. A few hooks may be driven into the sill of the first blank window next to the door, to hang the whips upon; for all coach whips, that are meant to be good for any thing, should be constantly hung up, when not in use. I may be said perhaps to enter too much into detail about particulars which may at first sight appear immaterial, but it is necessary to have every thing done with the least disturbance possible. It is therefore requisite, that every thing should be so placed, as to be most out of the way when not in use; and so as to be come at the quickest, the moment it is wanted.

At about thirty feet from the square end, and in the middle of the house, a single pillar, eight inches diameter, and six feet eight inches high, may be placed, so as to be least in the way. By being in this part of the house, it is no obstruction to the rider in crossing it, and gives room enough to *longe* a horse in the corner, when he thinks it necessary to take that advantage, as a change from the circular end. A single pillar is useful as an aid to the horseman to mark his centre by, when riding upon the volts. By being placed where I have mentioned, it also serves as a mark to him when working his horse down the middle; besides being the safest place in the house, at which any person can stand, who happens to be looking on. For it is full far enough for a horse to be worked on its haunches down the middle of the house, if stopped within about ten or twelve feet of it. The pillar should be rounded off at the top, and an iron bar should be driven into it vertically, so as to leave seven inches of it from the top of the pillar. Round the upper part of this bar, another iron bar, with a swivel at the end of it, should be made to play horizontally. The length of it should be six inches. It may have a support to it, which should play also. This bar should end by a fixed ring vertically, to which about three feet of a rope

rein with a buckle and billet leather to it should be tied for use. The ring also serves for another rein to slide through, when buckled to the horse's bridle and pulled at by the man's hand. This is sometimes useful in order to prevent the too great severity of the fixed rein. The horizontal bar, being at this distance from the circular top of the pillar, allows the rein to play round (when required to do so) without risk of its catching to the top of it. Rings may also be fixed by staples to other parts of the pillar, for purposes which will be hereafter explained. The pillar, when not in use, serves as one place to hang either the whips or the reins upon for the moment. The spare straps (which will be hereafter described) may also be buckled to the rings, ready for use when called for.

Two rings, one on each wall, should be fixed by staples on the boards, about four feet from that corner of the house, which is upon the left hand on entering, and which is the most disengaged. For one spare corner in a riding-house is all that is required.—Those rings should be placed as high as the boards will permit. A ring may also be fixed by a staple into the right hand wall on entrance, under the first blank window, seven feet high. The use of these rings will be hereafter explained. If the effect of double pillars should be wished for, two rings at this height may be

fixed, one on the door-post, and one on the bolted door at the right hand entrance. A porch is useful to protect the doors when opened. If paved with stone or other hard materials, it enables the horse to hear the sound of its fore feet, when *piaffing* upon them, and to strike a harder blow, by which its feet are raised the higher. The hardness of the stone also prevents it from wearing into holes, which would otherwise happen by continual use. If the porch be made large enough to admit a bench on the left hand, it may be of service to stand upon occasionally when getting on and off horseback. When the house is much above the length I have mentioned, a bench may be admitted across it, about 20 feet long, and at the distance of 120 feet from the circular end. This may be placed across the house, so as for a leaping bar to be put at one end of it, if an iron plate with holes in it, be let into the boards along the wall to receive the other end of the bar. The bench, which should be made with a back to it about the height of a chair back, is of service for a horseman to stand upon to work his horse in hand. Rings may be placed on the top of the back, either for sliding the reins through, when it is piaffing in the same place ; or for the horse to work there, when supple enough to bear being tied to them in *piaffing de ferme à ferme.* When the whole length is 120 feet, the leaping bar

should be placed at about 50 feet from the square end of it. For this purpose, a hole should be made in the floor opposite to the iron plate in the boards, and about nine or ten feet from it. Into this hole a wooden frame should be placed, having a plug in it when not in use. This plug should have a ring at the top to pull it out by, and be placed so much below the surface, as to allow it to be covered by the mould. For this purpose a groove should be made in the plug, so as for the ring to lie even with the top of it. When this is taken out, for the bar to be used, an upright post should be put into the hole. It should have a groove in it, to receive the other end of the leaping bar in the common way.

The floor of the riding-house should be of that sort of clay, which has the least mixture of sand in it. It should be laid two feet deep, and well rammed. When the clay is kept dry, the surface of it is tenacious to the foot; and the dung from the horses generally forms a mould upon it, sufficient to soften the upper surface, and to prevent its being slippery. If become so by frequent use, or that it happen to be worn into holes, it should be lightly picked over with a pick axe. A little short litter may be thrown upon it after it is picked, if requisite, so as to encrease the mould upon it with the help of the bits of clay which the pick axe takes up, and which should be strewed upon it. When the

house is required to be watered, the man should begin at the top and walk backwards, swinging the watering pot after him; this is the best method of watering it evenly.

SECTION II.

THE BEST CONSTRUCTION OF THE IMPLEMENTS NECESSARY FOR THE HORSEMAN IN RIDING, AS WELL AS THOSE WHICH ARE REQUISITE FOR WORKING THE HORSE IN HAND.

THE description of the scene of action having been given, the implements necessary for the actors are next to be considered. A *chambrière* was formerly used; but a coach whip answers the purpose better, and is more convenient for working in hand. As it is seldom made with a proper fall, I shall describe the one I like best. The crop should be of that length which is generally used for a four-horse whip. It should taper from the handle to the point, the strength of the crop keeping pace with it, as it tapers. The handle of it should have no paper between that part, and the leather that binds it. By this, it will be smaller in the hand. The *keeper*, to which the thong is to be fixed, should be made of buff leather, as being most pliable. It should project about an inch beyond the part where it is tied to the end of the crop, in order to give a full and easy *play* to the thong. This last should be made gradually larger from the end adjoining to the keeper, to

a certain distance, so as to constitute what is called the *belly* of the thong, upon the nicety of which the whole fall depends. It should taper from thence to the extremity, which should be about as long as will nearly reach to the commencement of the leathern handle. It should have about six inches of whip-cord tied to it. When the thong is of this construction, the whip falls easier for being smaller in the hand.

When a bit is used, the best, that I know of, is what is at present in general use by the name of a Pembroke bit. It is upon a construction much improved from that of which the late Earl of Pembroke has given a plate in his publication on horsemanship. The proportions of it are different, and the whole on a lighter construction.

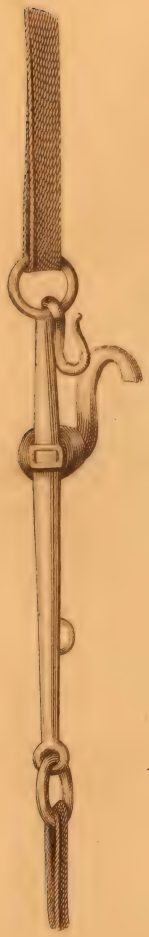
The dimension of the parts, and the method of making a bit, are so various, according to the pleasure of those who make use of it, that I have thought it necessary to have an exact drawing taken, having such particular proportions as are best calculated for the use of the rider. I shall now give my reasons for approving the shape and construction given in the plate.* The rings at the ends of the branches, instead of being edgeways towards the rider's hand, when on horseback, as represented in the Earl of Pembroke's book, should lie facing

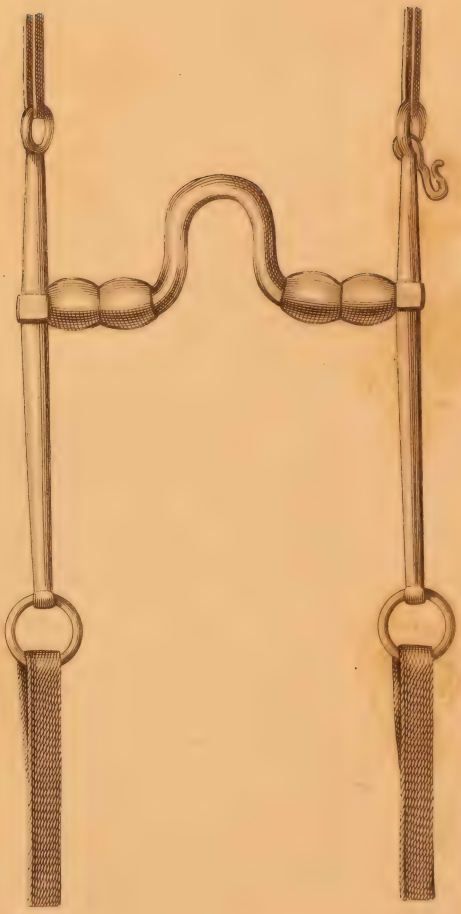
* See Plate III.

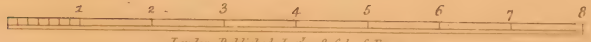
it. The reins, which come from his hand, will then have the under side of them uppermost, where they join the rings. This prevents them from twisting, and keeps their under side towards the neck of the horse, which position they should preserve. The branches coming from these rings should be full half as long again as the cheeks, which are the continuation of those branches upwards. Exclusive of the power gained by the length of them, it prevents their flying up when in use, which the short branches are apt to do. The mouth-piece, which is between them, may have a *play* attached to the *port*, if required, as it assists in keeping the horse's mouth fresh. It should be about three eighths of an inch thick. If rollers are added to it, either fixed or moveable, it should be about three eighths of an inch more; so as for the mouth-piece, when the rollers are added, to be about three quarters of an inch diameter. The rings of the curb should be all twisted one way. When put on for use, the hook should receive the ring, which is to be put into it, on the outside of that ring, in order to keep the rest even.*

There are two sorts of bridoons applicable to a curb bridle. The one has a half cheek to it on each side, with an eye at the upper end of it, to which

* The names of some parts of the bit are frequently confounded, the branches being called the curb, the curb the curb-chain, &c.







T.B. Chalon del.

London, Published Jan.ʸ 1, 1806, by S. Freeman.

W. Skelton sculp.

the cheek of the headstall is sewed. It should be about three-eighths of an inch in diameter, and taper a little as it comes towards the joint in the centre.* The other, which is much more severe, is called a running bridoon.† It should be made with two eyes to the half cheek on each side, placed horizontally, in order for the cheeks of the headstall to slide through them, when the edges are sewed together for that purpose. When put on for use, the rein of the off side cheek is continued through each end of the front of the bridle, instead of having a front of its own. The rein on the near side comes about two thirds of the way up the cheek of the horse. It has a buckle at the end of it to receive the off side rein. The upper part of the near side rein is plain, with two loops sewed to it, which receive the end of the other rein, after it is buckled. The edges of the lower half are brought in contact, and sewed together, so as to be circular. The end of the hand-rein on each side is doubled back for about an inch and a half. A hole is made in the return of each hand-rein to receive the circular end of the headstall, after it has been put through the rings of the bridoon. The return is then firmly sewed together, and forms a stop for the eye of the bridoon to rest upon.

The mouth-piece of the bridoon should be made either

* See Plate IV, No. 5. † See Plate IV, No. 4.

twisted or plain, according as the horse may require it; but it should be made quite straight. It should never be used in the riding-house, as it is by no means effectual in bending a horse; but may be a pleasant addition to the bit for riding out of doors. It gives the rider a power of easing the mouth of his horse, by using it occasionally by itself, when the bars are tired by the use of the bit, and vice versâ. He has also a power of raising the head by sawing it with both his hands, in the manner I shall hereafter describe, when the horse is inclined to bear upon it, or to hold its head too low. The mouth-piece of a snaffle for the riding-house should be made upon the same construction as that of a bridoon to a curb bridle; viz. quite straight on each side from the cheeks to the joint in the centre; plain or twisted, according as it is required to be more or less severe.* It should not exceed half an inch in diameter, tapering as it comes towards the joint in the centre. The eyes should be full large in proportion to the reins, so that they may run easily through them. This gives it the name of a running snaffle. The cheeks must of course be in proportion to the eyes. On the top of the head-stall which is to be put to it, a strap should be sewed, about seven inches long. To each end of this strap a half ring must be put. These rings will then be, one

* See Plate IV, No. 6.

on each side, about three inches and a half from the centre.* The buckles to lengthen or shorten the cheeks of the headstall must be placed, one on each side, instead of having only one at the top, as is usual. The reins must be made apart from the rest, with a billet leather and buckle on one end of each. The length of the rein should be about nine feet, with a billet leather of ten inches. The half ring on each side of the headstall is meant either to admit this rein to be buckled to it, or the strap with a ring to it, which will hereafter be described. When the rein is put on so as to be buckled to the half ring, it should be put first through the outside part of the eye of the snaffle. In order to pass the buckle of the rein more easily through the eye of the snaffle, so as to prevent its catching when the billet leather is loose, the latter ought first to be laid on the top of the buckle. Having passed it through the eye, it should be brought forwards before the cheek of the headstall, and then buckled over it to the half ring.† This method prevents the cheeks from coming too near the eyes of the horse, which they are otherwise apt to do in working. If the buckle and strap with a ring to it be put on to the half ring at the headstall on either side, so as for the rein to pass through it, the billet leather end of it should be put first through the eye of the snaffle on the

* See Plate IV, No. 7. † See Plate IV, No. 8.

outside, then immediately through this ring, and be buckled from thence to the staple in front of the saddle. The ends of the reins should then be tied in a knot, of the length which the rider may require; namely, not so short as for his hands to catch the tie, when his arms are required to be opened, nor so long as for his saddle flaps to catch them in working.

A rope rein for working in hand should be made of cord slack twisted. It should be about three-eighths of an inch in diameter, and about seventeen feet long, with a billet leather at one end of it, the same as to the leathern rein.*

I shall now describe the construction of the buckle and strap, which has been mentioned in the preface as being so useful a discovery, in facilitating the progress of the science. The strap should be about one foot long, with a buckle at one end of it. Close to this buckle a loop should be placed to receive the strap. A running loop should then be slipped on close to this loop. A ring about the size of the eye of the snaffle should be slipped on next, close to this running loop. The strap should then be pulled quite home over the ring and through this loop on the under side. Being then fit for use, it may be buckled to the half-ring at the head-stall, or to any other part, where the genius of the rider,

* See Plate IV, No. 9.

in the progress of his study, may suggest an additional lever to be requisite. The reins should be put on, either the same or different on each side, as the horse may require it. General rules should be given and followed implicitly, till the grammar is learnt. Long continued practice may after this suggest a few different aids, for which no absolute directions can be given; especially where they concern the art of working in hand.

A buckle and strap of the same construction, though somewhat stronger, is made use of to be applied to the end of a stick about six feet long, and about an inch in diameter. This stick should properly be an ashen stick. It should have the rind on, so as to make it more tough, by which it is less liable to snap when in use. A strong keeper should be bound to the smaller end of it. The strap should then be passed through it, and be drawn quite home through the under loop. It is then fit for service.

Having now described every thing relating to bridles, as far as it is requisite, I shall observe that there are only two descriptions of horses for which a bit bridle is calculated in the riding-house. The first are those, which naturally carry their heads very high, with their necks well set on to their shoulders. The second are those, which also carry their heads high; but in

consequence of their make, cannot bring them in. The necks of the last mentioned horses are similar to the make of a cock's neck; they have from thence the appellation of being cock-necked.*

I have just stated that the strap with the ring to it (which is usually termed a buckle and strap) might be applied to whatever part the genius of the rider finds it to be requisite. When a bit is used, it should be buckled to the off side branch of it, having previously twisted the strap twice round the branch, namely, once above, and once below the mouth-piece; this keeps it in its place. Having passed the billet leather end of a rein through the outside of this ring, it should either be fixed to the headstall, or another buckle and strap being fastened to the half ring at the headstall, it should pass through this ring also, and be buckled to the staple in front of the saddle. Either the one or the other of those methods should be adopted, according as the horse brings its head down more or less by the effect of the curb bridle, or according as it is required to be bent. For

* Horses with necks of this shape should if possible be excluded from the riding-house. Mares with thin necks of this shape, *always* should. Both should be rejected, if made lower before than behind; for there is no possibility of dressing them, especially if they do not bend their knees. Horses of this make and action are equally unfit for our cavalry, as they are for the riding-house, although I believe it is not much attended to in the choice of them.

this has the effect of bending the neck, as much as a cock-neck can be bent, without the head being brought down, which last would set the horse upon its hocks, in the same manner as those of the Duke of Newcastle's school.

A roller is generally put on for working in hand, instead of a saddle, as being more out of the way. Before the saddle comes under consideration, I shall therefore observe, that a roller should have three loops to it; one for the crupper loop, and one on each side of the front part, just below the horse's withies. The most material part, which is the saddle, comes next.

A horseman depends entirely upon his *equilibre*. If he be sitting on a naked horse—his seat naturally falls upon that part of its back, which is the lowest. This part—when in action—is, as it were, the pivot of the horse. For the centre of gravity of the horse's body is continually varying from that point. The horseman's seat is also the pivot of the man. For his centre of gravity is there. The place of his weight continually varies from that centre, according to the motion of the horse. For instance—when the horse rises—the legs of the rider, when easily dropped as they ought to be—instead of being near the centre of the horse, as when at rest—will by that motion be nearer the hind parts. The weight therefore both of the horse, and of the rider,

are then transferred to the hind parts of the horse. Again—if the horse, without raising its fore parts from the ground, launches out its hind parts—the legs of the rider—although his position be not the least altered—will be nearer the fore parts than they were when the horse was at rest. A saddle should therefore be made, so as to accommodate the poize of the rider in this, and in every other instance.* As the withies of the horse are higher than the loins, so should the saddle be made higher at the fore parts than at the hind parts. The upright leathern burs in front should be so made, as for their extremities to project beyond the lower part of the bur of the tree on each side. This projection should be about two inches, and should be unattached to the saddle, where it quits the bur of the tree. The bolsters of the cantel should also project about three inches beyond the cantel of the tree. For this purpose, a return should be made in the leather, with a rim to it. This return when stuffed is called the bolster. It should be firmly sewed down to the skirt of the saddle on each side. The extremities will then yield by their elasticity to the pressure of the horseman's thigh. They are therefore an aid to his seat, without confining him, when the horse is either rising or launching out. As the hollowest part of the horse's back is nearer to the

* See Plate IV, No. 1.

croup than to the shoulders, so also should the hollowest part of the saddle be nearer to the cantel than to the pommel.* The make of some horses is such, as for it to be very difficult to get the saddle to stay so exactly on their backs, as for the horseman to be immediately over those parts, where, by the shape of his saddle, he ought to be placed. I mean by this, so as for the hollowest part of the saddle to be over the hollowest part of the back. As the horseman ought to be seated there when riding without a saddle, the latter is an encumbrance to him, instead of an aid, if by not being

* How different is the shape of the saddle here described from those now in use in our cavalry. The hollowest part of their saddles is thrown so forwards, that it is utterly impossible for a man to be well placed on horseback. The rider is of course thrown forwards on his stirrups, and consequently his weight upon the horse's shoulders. But this is not near so bad as the Hungarian saddle lately adopted. In the last mentioned saddle, the horseman is in a continual state of confinement in a false position, without a possibility of accommodating the poise of his body to the motions of the horse. Upon this confinement depends his seat, as also upon the tightness of his girths, and of the circingle with which it is generally bound, the bad consequences of which I shall hereafter mention. If this saddle were at all to *play* when the horse happens suddenly to rear, the horseman must infallibly be thrown. For the make of it is such, as to prevent him from getting his legs sufficiently back at that time, nor is he at liberty to bend his back inwards; two circumstances without which it is impossible for a horseman to sit a horse, when it rears, but by clinging. He must equally be thrown too forward when the horse launches out. Therefore on a sudden—in the heat of action perhaps—when a horseman ought to be the steadiest, and to have the most command over his horse, he is most subject to the will of it. But of this more hereafter.

exactly right placed, it prevents his sitting upon that part. The most precise way of placing it, in this case, is by the use of both crupper and breast plate at the same time, by the buckles of each of which it can be adjusted. I am only speaking of this, when it is absolutely required, for to the generality of horses it is hardly wanted.

For manage riding it is best to have only one girth, about four or five inches broad, with four buckles to it. The reason for this is, that it should always be evenly slack, by which it will permit the saddle to *play* upon the horse's back with less chance of interruption than might be occasioned by two girths. For the rider should be of a piece with his saddle, and both should play together on the horse's back, exactly as if the horseman were riding without a saddle. By a saddle of this description moving with him, he has every assistance to his seat, without any impediment to the poise of his body. The objections to tight girths are innumerable, a few instances of which I shall proceed to mention. If the horse be so made as for the saddle to be liable to slip forwards, the crupper must in this case inevitably gall the tail, if the saddle be placed where it ought to be. The manage rider is sometimes required to press his weight upon one stirrup only. If the saddle happens to roll from its place by this pressure, when the girths are tight, it

requires an effort of his own to create a pressure on the other stirrup, in order to bring it right again. In this, if the girth be very tight, he cannot always succeed ; but, at all events, it is the greatest interruption to himself and to his horse. If this pressure be not given as a counterpoise, the saddle is liable to remain awry on the horse's back. This is, of course, equally to the discomforture of both parties. How often will a horse plunge while a rider is mounting, or as soon as it sets off, merely from the girths being tight! The distress which it occasions to a manage horse, when required to bend its body, is inconceivable. Sir Sidney Medows, who used to ride with his girths even more slack than I do, very properly cried out against it in the severest terms.

In order for the poise of the horse's body to be kept, it is absolutely necessary for the man to keep the poise of his own body. I have frequently seen a horse fall by the man's losing the poise of his body, which would by no means have happened otherwise.

When a horse suddenly rises, if the horseman's legs are easily dropped, so as for the ball of the foot just to be supported by his stirrup, and his seat easily placed in the hollowest part of a well made saddle, he is perfectly at liberty for any aid that may be required. If he chooses at this time to give

the horse both his spurs, so as to make it launch out immediately from thence, the saddle permits him to let his body fall easily back, when the action of the hind legs gives it a tendency to do so. In this case, although the horse is completely in the air, the horseman—far from being disturbed by it—only finds himself placed, even lower if possible, in the hollow part of his saddle, than he was when the horse was at rest. I mean by this, that he will be so much lower, in proportion as the hollow part of the back of the horse is bent in the exertion. For as the horse's back sinks by this action, so should the seat of the rider sink upon it. He is then, if possible, more what the French call *au fond de la selle*, than when the horse was at rest. When a ball is thrown with great force from one cricket player to another, if the hands of the man who is to catch it are not held loose, and do not yield to it at the time they receive it, they will suffer a considerable jar, and will probably let the ball drop. The same thing would happen to the horseman, if his saddle be not so made as to permit his body to fall easily back, without disturbing his seat, when the horse launches out its hind parts. This he could not do without being disturbed by it, if the lowest part of the saddle were not placed upon the hollowest part of the horse's back, in order for his seat to sink into

For this part ought to receive his seat at the time, just as easily as the hollow part of his hand would receive a cricket ball, when it is properly held out for the purpose. The harder the ball is thrown, the deeper it is received into the hollow of the hand without hurting it, when the hand yields to it, while receiving it. The more violent the action of the horse is in rising, and in launching out afterwards, the looser the horseman is required to be in his seat, in order that he may drop the lower into his saddle, if it be so made as to give him the power of yielding properly to the given force. When the hollowest part of the saddle is placed forwarder than where I have mentioned, the seat of the horseman is upon an inclined plane. When the horse rises, he is seated upon the upper part of this plane: when it launches out immediately afterwards, his seat must slip forwards along the plane towards the horse's shoulders. He has then no chance of keeping it but by the aid of his stirrups. His attention therefore at that period must be totally directed to the care of himself on a saddle of this make. On the contrary, if made as I have described, a good horseman has his attention no more directed to his seat at these times, than if he were standing on the ground.*

* I have heard Sir Sidney Medows say, that a saddle should be *ship shape*. The comparison bears exactly enough to some coasting vessels,

A flat iron plate should be screwed on to the bur of the tree of the saddle. From this a solid piece of iron not quite so thick as a man's thumb should project at a right angle, in order to receive the stirrup leathers. Two brass staples on each side should also be fixed on the front part of the flap. These are meant to receive the billet leathers of the reins when required to be buckled there. The stirrup leathers should be two feet long, when doubled, and fit for use. In the middle of this double the stirrup iron should be placed. The ends should receive the buckle and be sewed together for about three inches down them. At this place a loop should be set on, to receive the cross strap. By the leathers being of this length, the buckle is most out of the way, as it is received along some part of the bolster of the saddle, where it is hollow from the convexity of

which I have seen, whose decks are even all the way, instead of having a gallery to them. On this account they are made rounding from side to side, in order to throw the water off, that might occasionally flow upon them, and they are made lowest in the *waist*, in order that the water may run off the soonest from that part, and keep those persons the driest, who stand either on the stem or on the stern. When the vessel is sailing, the deck resembles exactly the shape of a saddle when seen in its best point of view, namely, on the back of a horse while in action on its haunches. That part of the vessel which is called the *waist* is precisely the same part in proportion, as the place of the loins of the horse. The stem of the vessel and the shoulders of the horse are the highest. The stern of the vessel and the haunches of the horse are lower when in motion, which makes the *waist* of the vessel and the loins of the horse to be the hollowest part.

the stuffing. Each strap should be a foot long, with holes made in it. This must be reckoned from the part where it is sewed across, having previously been doubled, so as to leave space enough to be easily slipt on to the iron in front.* The stirrups thus buckled admit of being taken off and put on again to the front part as one piece. This prevents the horse from being disturbed by them, while working in hand. If different persons are required successively to ride the same horse, each man also can put on his own stirrups, already adjusted to his length. This saves time as well as disturbance, which last is a material circumstance, especially to a colt. When the stirrups are attached to the saddle in the common way, care should be taken to prevent the horse from being disturbed by them, when leading in and out of the house, or when working in hand. This is best done by one of them being put across through the other in front of the pommel of the saddle, with that part uppermost which touches the sides of the horse when hanging down. As the saddle should be concave to receive the seat of the rider, so should the bottom part of the stirrup iron have an oval hole cut through it, in order that the ball of the foot may stand firmer upon it.* The saddle should, as before observed, be suited to the hollow part of the horse's back, which is the pivot, upon which the horseman's balance depends, when seated. The stirrup is the pivot

* See Plate III, No. iii.

* See Plate III, No. xiv.

upon which he is to turn when mounting. The hollow part of this stirrup should therefore be equally adapted to receive the ball of his foot upon it at that time, as the hollow part of the saddle should be—to receive his seat. This part should also be made rough, like a file, in order to prevent his foot from slipping, either at that time, or when seated.

The rider should have a cocked hat, properly put on, without which there can be no parade. His boots should come up above the knee, in order to make him appear to have a short thigh and a long leg. For in the length of his legs below the horse, and in the shortness of his body above it, consist not only the grace, but the poize of the rider. The neck of the spurs should be of a moderate length, and made quite straight, till it comes towards that end, on which the rowel turns.* This part should be only a little bent downwards for safety. So small a variation from the straight line does not prevent the horseman from giving his aim right. The shank or axis of the rowel should be placed horizontally in the opening. The rowel, which will then turn perpendicularly, should be made of a small steel plate, from whence the spikes should proceed, about half way between the centre and the circumference of the rowel. In this way, the spikes being shorter than the usual length are not so liable to be bent; and the rowel, when

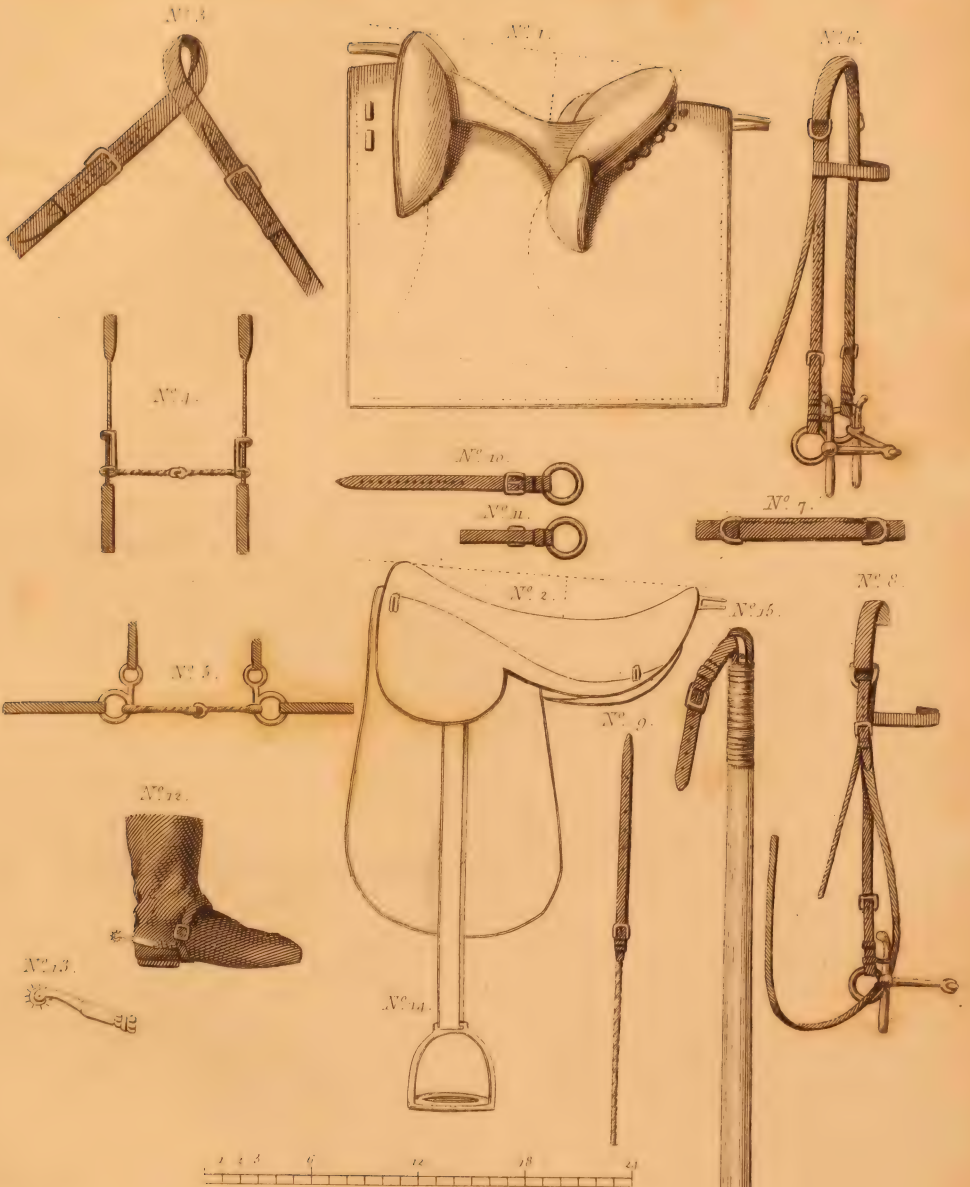
* See Plate III, No. xiii.

thus made, has more substance in it. It will also turn the easier; and by being placed perpendicularly, is not so liable to catch against any thing in case of a fall. Chains may be added to the spurs, if preferred for ornament. But the length of them, or of the sides of the spur, should not be such, as to prevent the under leathers from sloping towards that end of the heels of the boot, which is nearest to the hollow of the foot.* The under leathers should be short, in order for the neck of the spur to incline rather upwards when it is placed on the upper part of the ball of the heel. I am the more minute in these particulars, knowing of what consequence it is for the rider to be able to give his spurs properly. If it be required to ascertain the truth of what I have said, as to the exact part on which the spur is to be placed, let the horseman get upon a quiet horse, and dropping his legs easily, let him sling them loosely from that position till he hits his horse's sides firmly with his heels. On whatever part of his heels he feels the blow, which he has hit, let him place his spurs; with their necks in such a position as that the horse may receive the whole force of the length of them. If he chooses to make this experiment, he will find, that there is but one part of the heels on which the spurs should be fixed, in order for him to have the greatest power of letting his horse feel them

* See Plate III, No. xii.

with exactness on the part where they are meant to be given. "The horse must be spurred to an inch," as my late master in horsemanship, and the person to whom I owe every thing I know of it, used to say. This cannot be done without the spurs being put on exactly in their places, that is to say, about an inch above the heels of the soles of the boots, sloping from thence downwards to the under leathers. If the spurs be placed higher than this, by the under leathers being too long, the rider will lose all his force, and will probably hurt himself as much as his horse. If the neck of the spurs hang lower than the knobs on which the leathers are placed, all the force of spur (when given) is equally lost, by the neck being out of its line. Or if force *can* be given, the legs of the rider must be lifted up to give it; and consequently the seat of the horseman interrupted, at the time when it is of the utmost consequence to keep it the stillest. For there is as much art in giving the spurs quietly, and properly, so as to make the horse go forwards for them, as in any part of the science of riding.

The proper implements for the use of the horseman, and those parts of his dress which are most necessary for him to attend to, have now been described as far as it is requisite. As working in hand is a preparation to riding, my next chapter will be upon that subject, previous to the rider's being put on horseback.



Scale to the Saddles.

H.B. Chalon del.

London. Published Jan.ª 1 1806. by S. Freeman.

W. Skelton sculp.

CHAPTER II.

THE MANNER OF WORKING THE HORSE IN HAND, AND THE ACTION OF THE LEGS IN ALL ITS PACES.

SECTION I.

DESCRIPTION OF THE DIFFERENT METHODS OF USING THE REINS IN PROPORTION TO ITS PROGRESS ON THE LINES OF ART.

One great use of working a horse in hand is, that it avoids the constraint which would be caused by the weight upon its back. It is therefore particularly serviceable to those horses which are at times required to be exercised with ease to themselves, either from previously having had hard exercise, or after sickness. It is of very great service to colts, as it enables them to perform these lessons so much easier to themselves, that they may be put more forward than when mounted, when proper helps can be had for that purpose. But in order to do this, two—and sometimes three men—are required to act together, so as for their different aids to correspond. It is very useful for the horse to be worked in hand at all times previous to being mounted; as it settles it,

when above its work, which horses kept for entertainment always should be. The rider, after this, mounts with greater safety, and should never practise on the back of the horse any lessons that are not perfectly easy to it when done in hand. The followers are also taught by it those helps, which the rider may occasionally require when mounted; at which time, it is even more material, that they should be given correctly. At that time, the art is not only greater in doing it—but if ill done, it is more difficult for the rider to correct.

As I mentioned in my preface, the first lessons of the colt should be as much unconstrained as the first lessons of the boy. The latter would be but little constrained by looking at a picture, and by being told, in a foreign language, the vocabulary of what he is looking at. The former should, in the first lessons, suffer comparatively an equally small constraint; and (although it may seem particular) the older the colt is before it is broken, the less should be the severity of the first lessons; for the greater will be the power of resistance. The moment resistance is offered, the master, by unwearied diligence, should vary, in some degree, the method of communicating his ideas. For it is more probable, that his scholar *does not* comprehend him, than that he means to resist him, if he *did*. Having premised this, I hope to be excused for

giving a very minute detail of the first lessons. These should be well understood ; as the future entertainment of the master depends upon the method which he takes in training up his scholar.

A colt, at a year and a half old, may have a halter put on, when caught in autumn to be housed for the winter. In order to prevent its head from being galled at this age, the headstall should be made on purpose, of girth web. The halter may at first be worn for a longer, or a shorter space of time, according as the wearer is more or less impatient with it. Over constraint must always be avoided, as every endeavour should be used to prevent its being tormented. When left, the end of the halter should be twisted, for fear of its being trod upon. If you venture to tie the colt to a manger, it should be but for a short time at first, while it is feeding. Frequent repetitions of the same thing *gently*, while the master is caressing them, lead their minds insensibly to do what is required of them ; but if they are persevered in *roughly*, and until the colt is fatigued by it, they are only the beginning of opposition.

By handling them cautiously at this age, so as to avoid straining them, the first lessons are made infinitely easier, when they are taken up for service. This should never be till they are five years old at least. But if a high couraged colt has ranged at ease till it is six years old, at which period the horse has acquired its full

strength, the very reverse of what is usually done should then be put in practice; for the avoiding of constraint avoids opposition.* Let the first lesson, therefore, be that of galloping loose about the riding-house under the control of the master and his assistants, instead of galloping about the fields for its own pleasure. For this purpose, having previously put on a halter, let the end of it be twisted, so that a man can just lay hold of it. Either by that, or by a separate cord, so tied to it that he can easily slip it from the halter, let the colt be led into the riding-house. This should be done by one man, with another man following carefully, with a whip in his hand, ready to strike the ground behind the horse, if required. The cord should then be taken from the halter; and the (colt with the halter on, thus tied up) should be set perfectly at liberty. At this period, the two men, each with a whip in his hand, should immediately take their stations in the following manner. One in the centre of the circle at the circular end of the house, and the other at the square end of the house, on that spot, where, if two diagonals of the square were drawn, they would meet. In whatever part of the house the colt

* Before experience taught me this, in the infancy of my practice, I was apt to constrain my horse to do what the limbs were not supple enough to bear with ease. I well remember Sir Sidney's words to me on these occasions. "Sir, you are giving your horse arms against yourself."

happens to run first, the man who is nearest to it should run after it, and drive it along the walls, by striking his whip on the ground, till he brings it to that part of the wall opposite to the man placed in the middle of the house at the other end; having done this, he should run back again down the middle to his own place. The other man should then immediately drive the horse along that wall, and through the two corners, or circular end, which ever it may happen to be, till he comes to the first man. After this, he should directly run back again along the middle of the house, to resume his original place in the centre, and wait there till the man who began first does the same thing in *his* turn. Each should endeavour as much as possible to keep the colt on, and to prevent it from crossing the house. This should be done to the right in preference, for a short time together, letting the colt stop at intervals to breathe ; and thus should end the first lesson.

The next day the same lesson should be repeated, except that, in addition to the halter, the snaffle bridle, which has already been described, should, if possible, be previously put on. The bridle should have no reins to it, nor be made any use of. When the colt has learnt to trot and gallop *large** round the house without stopping, (except when called to for that purpose,) two long reins,

* By the term *large*, is meant the whole length of the house.

which I have before described, should be fastened, one to each eye of the snaffle. The range of the horse must then be contracted to the length of ground which the rope rein permits it to run, at the circular end of the house. At this period another man should be called in ; they should be placed as follows: in going to the right, one man should be in the centre of the circle, and hold the near-side rein ; this man should nearly turn round his own centre, or at least he should make the smallest circle of all. The rein should be held tighter or slacker as may be required. Whenever the horse is likely to come upon him, he should throw his arms up suddenly, and shake the rein, to prevent it. The horse may be frightened by this, and may in consequence run suddenly towards the wall. The man having neither altered his position, nor the length of his rein, the horse will in this case be caught by it, and be prevented from hurting itself. Whenever this happens, it is also of service in helping the horse to look inwards.* The next man should have a whip in his right hand, and the off-side rope rein in his left. By shaking this rein, and by striking the whip on the ground, back-handed, under the rein, he should drive the horse round the

* I should wish to have it understood, that whenever the words *inwards* or *outwards* are made use of, they are always meant as relative to the centre of the circle.

largest circle, as fast as possible, and should follow it on a smaller circle, *pulling* and *giving* the rein, as occasion may require. If the house be of a width not exceeding forty feet, the horse will have no more constraint from three out of four of the walls, than it had been used to when galloping *large*. One end being circular is of peculiar advantage to a colt just at first, as it avoids the constraint of the corners; for at this period, it has not sufficiently got the poise of its body, to be able to run round in a circle with ease to itself. As only one half of the circle is described by the walls, the horse should be helped by the third man in describing the remainder of it. For this purpose, he should walk up to the outside of the circle, rather nearer to the wall on his right side, than to the other wall, if the horse be going to the right. Having a whip in his right hand, he should trail it behind him on the ground, as he walks to his place, and should keep it thus trailed, when he stops at the outside of the circle. By doing this, he is ready to lift it up and strike it on the ground again *at one time*. This is very material, as it prevents the colt from being alarmed, by the act of first lifting the whip up in front, before he can strike the ground. This makes two motions, the first of which is apt to frighten the horse, before the whip comes down again on that part of the ground, where it is most requisite as an

aid. It also frequently prevents it from being given at the right time, by the alarm which is previously taken on its being lifted up. This blow should be given fore-handed, as soon as the colt has quitted the wall. After this, having drawn the whip back on his left side, it should be immediately given back-handed towards the other wall, by the man's running a few steps after the horse, on the outside of the circle, while he does it. The period of striking this second blow will then generally be, when the colt has nearly reached the other wall. When the horse is on the trot or gallop, as it ought to be, these two aids succeed each other immediately. If two men can be spared on the outside of the circle, one should stand ready to give a fore-handed blow near the right-hand wall, with just room enough for him to strike the ground without the intervention of the wall; or, according to circumstances, the blow may at times be given on the wall itself back-handed. The other should stand as near the left-hand wall, as will permit him to strike a back-handed blow; this blow may also at times be given fore-handed on the wall itself. This last man should come up to his place with his whip trailing on his left side. Both of them should extend their arms at the time of giving the blow as much as possible, and hold the points of their whips, after the blow, as low as possible, while

bringing them back for a second blow. The great difficulty consists in these various operations being properly timed: *Hoc opus, hic labor est.* Whatever I have mentioned here as to be done for the right hand, must of course be *vice versa* for the left.

When the colt is to be stopped, the man nearest the centre, holding the near-side rein, should run forwards before the horse, from the centre to the circumference, keeping his rein nearly of the same length as before, and checking it *towards himself*. For it should be observed, that a rein when checked has exactly the contrary effect to what a rein has, when a horse is gently led by it; notwithstanding that the man may equally hold the rein towards himself in the one case, as in the other. He should prefer doing this in a part where he can take advantage of the wall; as he should get as near to it as he can with safety. By keeping the rein of the same length, or nearly so, and running *forwards* while checking the horse *towards himself*, till it stops, he will be at such a distance from the horse as to be in perfect safety. By running from the centre to the circumference, he will also be most likely to stop his horse in a proper position, namely *with the croup in.* For in *longing* a colt, the greatest endeavour should be made to put the *croup out* in the progress, and to put the *croup in*, in the stop—for reasons which I shall hereafter

explain, when speaking of the lines of art. The man holding the off-side rein should also run forwards at the same time with the man in the centre, and only *shake* his rein outwardly; unless the horse's croup comes too much upon him, so as to oblige him to check his rein a little towards himself. If the man, holding the near-side rein finds himself in danger by running towards the wall on the circumference of the circle, by the colt's refusing to stop, let him neither persist in that method, nor use violence in checking. In this case only, let the man holding the off-side rein, and shaking it as above mentioned, advance also towards the wall, and lifting up both his hands, while he shakes the rein, present a fresh object to the horse. This may induce it to stop, by the alarm which will be occasioned by it. The man should look the horse full in the face while he is lifting up his arms and running forwards. Both should be careful to continue running before the horse, in order to prevent being run over in case of resistance. This is infinitely better than using greater severity in checking.*

* I must here remark that nothing is so material to be attended to, at all times when a horse has been stopped, as the place of the man who has stopped it. For this purpose, if the man be behind the horse, and has called to it to stop in any of its lessons, or has pulled the long rein for it to stop, it is frequently very material that he should come forwards, immediately afterwards, in order that the horse may stand still, if not inclined to do so.

But if all this be ineffectual, and the colt will not stop, let the man holding the near-side rein take that rein off, and put the stick on. It this case, his circle must be altered; and instead of keeping near the centre, he must describe that circle, which the length of the stick permits him, so as for the horse to describe as large a circle as before. Armed with that powerful engine, the stick, he may then safely venture to the outside of the circle to stop the colt; but let him beware how he uses his power; as much mischief may be done by an over exertion.

Hitherto I have only described the method of *longing* a colt by fixing the billet-leather end of the rope rein to the eyes of the snaffle. In this state, the tracks which the horse makes will be irregular. Nor should they be much attended to at this period; the principal endeavours being to keep the horse regularly going, till made to stop by the method above mentioned. It should be allowed to go from the trot to the gallop and from the gallop to the trot, as may be most easy to itself. Its rate of going should be as fast as the horse is *inclined* to go. The horseman should endeavour to keep it to that rate, and to prevent it from making any stop of its own accord. No check should be given to it upon any occasion, unless it gallops false, of which more will be said hereafter. The check should be given by the

man in the centre holding the near-side rein, if going to the right, &c. *vice versa* to the left; that is to say, in either case with the outside rein. When the horse is thus far advanced, the man should be endeavouring at intervals to put on a roller as quietly as possible. With some horses this requires the greatest care in the beginning; for I have known them suddenly plunge to so violent a degree by the feel of a roller at first, as to be quite ungovernable. If this be put on in the stable, it should be buckled as loose as it well can be, so as just to prevent its getting out of its place; for a horse will sometimes plunge after it is put on, the moment it has left the stable door. When a colt is led to the circular end of the riding-house, while one man is holding it, the other man taking advantage of the help of the wall, should endeavour to tighten the roller a little more, if requisite, than should be ventured in the stable. When put in action after this, I have known an instance in which it began to plunge to such a degree that nothing could prevent it. All that should be done at this time, is the same as should be done in every case when a horse begins to plunge, and what is exactly contrary to the usual practice. For on this occasion, if the horseman be on its back, he is apt to be alarmed by the sudden motion of it, and frequently, in consequence of his alarm, sits stiff; and almost always

lets his horse stop. Whenever this happens—the horseman is not only in the utmost danger of being thrown off the next minute, but the horse is apt to get the trick of stopping, of which it is afterwards very difficult to break it, if not proceeded upon in the right way. By this it is meant, that when a colt begins plunging, whether the rider be upon its back or not, it should be driven forwards as fast as possible.

I have before mentioned, that every roller should have three loops to it, one on each side of the front part of it, and one behind, to receive the crupper. As soon as the horse will bear the roller quietly, a crupper should be put on, to keep it in its place, when pulled at by the rein which is meant to be buckled to it in the manner I shall proceed to describe. When a regular progressive motion is obtained, the croup will thus be gradually thrown out rather more than it naturally would be. By this, the horse will begin to go in the *longe* upon the lines of art, with rather more constraint to itself. When the *longe* is meant to be to the right—the man holding the off-side rein buckled to the snaffle, as before described, should for this purpose unbuckle it, and pass it through the outside part of the eye of the snaffle. It should then be buckled to the loop on the off-side of the roller; or if the horse is by this time quiet enough to bear the saddle to be put on, it should be buckled

round the girth near the buckle of it. The near-side rein should be passed through the outside part of the eye of the snaffle; and from thence being brought forwards before the cheeks of the headstall, it should be buckled over it to the half ring at the top.* The colt, by this alteration, will still be nearly as much at liberty as it was; but its neck will now bend a little, every time the off-side rein is pulled;—the shoulders will of course be rather more brought in, and consequently the croup more thrown out at these times. By the alteration of the near-side rein, the horseman will have a greater power of stopping the horse on its haunches. For when the rein is thus buckled to the headstall—every time the man checks it towards himself, as before described, in endeavouring to stop the horse—it acts as a lever by which to pull its head upwards; and consequently sets the colt more upon its haunches. Soon after this, if the horse goes easily from the trot to the gallop, and *vice versâ*, in a regular progressive motion; the man in the *centre* holding the near-side rein may pull it off, and quit his place. The only difference, that will occur by this alteration, will be in the method of stopping the horse; so that this change should not be made till the colt stops easily when required to do so. There is seldom much difficulty in accomplishing this, as at this period it will

* See Plate IV. No. 8.

frequently stop by the voice only, if the man's position be right, when he requires it.

When this near-side rein is pulled off, and the stop is intended to be made, the man holding the off-side rein must be careful to run forwards to the outside of the circle, shaking his rein and holding up his whip at the same time before the horse. For this purpose, he should always take the advantage of the wall, and he will soon perceive whether he can stop it without the aid of the other person. If so—the other man, having pulled off the near-side rein, and quitted his place, should go to the man on the outside of the circle, if there be only one man there already, as two men will be more particularly wanted on the outside by this alteration. Their business at this place I have before described. If the horse happens only now and then to gallop false, it is in general better to drive it on till it comes true again, than to be continually checking it for that purpose; for a false gallop, continued for any length of time, is so very uneasy to itself, that it will come to the true gallop very soon again for its own ease. On the contrary, if continually checked at these times, it will be apt to get the trick of going false, which will be more difficult for the horseman afterwards to break it of, than if suffered now and then to do so without being checked for it, especially at first, when it should not be much attended to.

When this lesson is perfectly easy—that is to say, when the poise of the body is sufficiently perfect thus far—a little more constraint may be ventured. For this purpose, the buckle and strap with the ring to it, which has been before described, should be fastened to the ring at the headstall on the off-side. The billet-leather end of a bridle rein (which for the sake of distinction I shall in future call a *black rein*) should be buckled to the loop of the roller on the off-side, or to the staple in front of the saddle; from thence it should be brought through the ring of the strap at the headstall, and through the inside of the eye of the snaffle. Pulling it from thence towards the man's left hand, under the girth or roller, it should be tied round the girth, of such a length at first, as hardly to be felt by the horse. In order to tie this knot properly—after having pulled it under the roller, the end of it should be brought back and put downwards under that part of the rein which is close to the billet leather. The end of the rein should then be held up again loosely, and be pulled forwards, double, through the noose which will be formed by so doing, in front of the roller: this pull must be made downwards from left to right. In order to tie this knot quite tight, let the man take hold of the noose loosely with his left hand in front of it while pulling the rein in his right hand; he must then pull firmly contrary ways with

both his hands, and the knot will be closed. I have endeavoured to describe this minutely, as it is difficult to tie the knot so as to prevent it from slipping, by any other method than the one here attempted to be given. Every day the rein may be tied a little tighter, in proportion as the colt seems to be able to bear it without much constraint to itself. For a horse should never be put to any lesson that is not easy in its progress. Constraint does not supple—on the contrary, it stiffens; *may* occasion lameness, and frequently *does* occasion an opposition, that is sooner acquired than got rid of. If the horse now begins to stop with ease to itself at the end of every lesson, the master, taking the rope rein rather shorter, and twisting it round his hand, should check the horse towards himself, while tied, so as to make it back a step or two, after the stop has been completely made. This is enough just at first; more must be gained insensibly every day. If there be any difficulty in doing it, another person may be called to his aid, who should stand behind the man, with a long whip. He should look the horse full in the face, lift his whip up suddenly, and strike the ground *behind* the man and before the horse forcibly. If difficulty still occurs, the stick may be used by the man's pushing it *from* himself, in the same manner as described in the stop. But this powerful instrument should not be used with violence;

the point should rather be given up, till the horse in its progress becomes rather more supple. As at this period, the croup will begin to be a little more thrown out, and consequently the shoulders rather more brought in, the horse may at times come so much within the circle, as to be liable to run over the man. In this case, both his hands should be suddenly lifted up. The rein, which will then be loose, should also be shaken immediately, and the horse will go back to its place round the circle. For nothing makes it run back so soon as what I have recommended to be practised for that purpose.

SECTION II.

ACTION OF THE LEGS IN THE TROT AND GALLOP IN CIRCLES ON THE LINES OF ART, AND THE MODE WHICH THE HORSE HAS OF COMING FROM THE ONE TO THE OTHER. THE POWER OF ALTERING THE MOTION OF ITS LIMBS IN THE WALK ACCORDING TO ITS WILL, SO AS TO PRODUCE EITHER THE PACE, THE TROT, OR THE GALLOP. MODE OF WORKING IN CIRCLES ON THE LINES OF ART IN A WALK, SO AS TO AVOID THE PACE. TRUE ACTION OF THE LEGS IN THE TROT AND GALLOP NATURALLY. THE FALSE GALLOP.

In proportion as the colt can bear to be tied tighter without constraint, so will the four legs begin more distinctly to describe the four circles, which are called the lines of art; these I shall now proceed to describe. In speaking of the four circles, it must be understood, that the first circle is that which is nearest the centre, and so on of the rest. It must also be understood, that when the centre is mentioned in going *large* round the house, it is always meant as referring to the centre of a circle.

In trotting to the right, the near fore-leg and the off hind-leg come down together on the second and

third circles. These are instantaneously ready to spring off again, as here represented.

At this period the horse, by its will, is throwing forwards the off fore-leg and near hind-leg at the same instant. When the legs on the second and third circles are lifted up again—which happens before the other two legs come to the ground on the first and fourth circles—it is one of the periods in which the horse is all in air. They will come down on the two last mentioned circles where they are marked. The action of these two legs is thus: the off fore-leg doubles over the near fore-leg in gaining ground in the first circle; and the near hind-leg, passing behind the off hind-leg at the

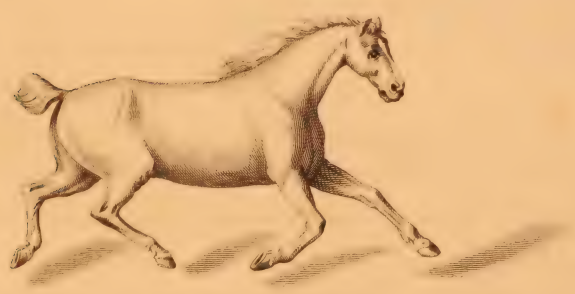
same instant, gains ground on the fourth circle. For, as the Duke of Newcastle very justly observes, " It is not sufficient to keep the head and neck of a horse within the volte, but give an entire ply or bent to his whole body from the nose to the tail."*—These two legs are now represented as being set down on the first and fourth circles.

The next period in which the horse is all in air is, when these two are taken up again from the first and fourth circles, and before the other two are set down on the second and third circles. The action of the legs is thus, the near fore-leg passing behind the off fore-leg gains ground on the second circle, while the off hind-

* See the folio Edition, page 36, for this remark, and what follows.

leg, doubling over the near hind-leg, gains ground at the same instant on the third circle. When these are set down again where they are marked, their position will be the same as where my description was begun. This is of course *vice versa* to the left. As this may, perhaps, seem complicated, I shall take a more simple method of explaining it. For this purpose, let the action of a two-legged animal in running be considered, instead of one with four legs in trotting. The question will then be asked—what is the difference in the action of the legs between running and walking, so as to enable the man to go faster in the former than in the latter? it will naturally occur, that in walking, one leg is in the air at a time, and in running two legs, at two periods. For in the progress of running, when the left leg makes its spring, the right leg—being previously taken from the ground—is thrown forwards by the will of the man ; this constitutes one period in which the man is all in air. The right leg having sprung from the ground again, the left leg, which was coming up to it, is thrown forwards next ; this constitutes the other period in which the man is all in air. Imagine the bound to be made upon two legs instead of upon one, and the other two legs to be thrown forwards in the air, at the same instant ; and the same thing happens to the horse in trotting that happens to the man in running.

Mr. Garrard (an ingenious artist), in drawing the late Duke of Hamilton on a horse in full trot on a straight line, happened to seize the moment when the two legs across had just sprung from the ground, and when the other two had been thrown forwards to take their advanced position upon it; so that the horse was at that instant all in air; for the same thing in that respect happens to the horse, whether in a straight line or in circles.



W. Skelton sculp.

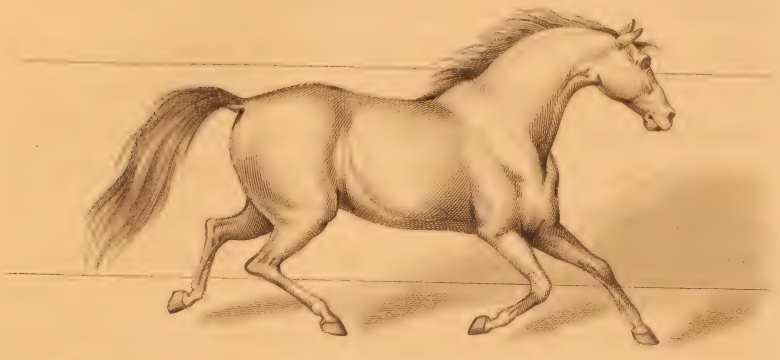
Mr. Garrard informed me, that this action happened to present itself to his view at the instant of time when the horse was reflected in a looking-glass placed before him, while passing in a trot with the Duke on its back behind him. By this gentleman's permission, I have

had the attitude of his horse engraved, as the idea of it is not always readily conceived. I have so frequently perceived this in discoursing familiarly about it, that this gentleman gave me leave, also, to publish an extract of a letter, which he happened to write to me, on my saying that his picture had infinite merit in the eyes of a horseman, and that the attitude was exactly what I wanted to describe. It is as follows:—

"I consider myself highly obliged by the handsome "manner in which you propose to mention my picture "of the Duke of Hamilton on the trotting-horse. I "believe it was the first attempt of the true action of "trotting, and at the time it was exhibited, so little "observation had been made upon the action of horses, "that it did not meet with the approbation which "I had a right to claim from the great attention I had "paid to the subject; but my noble patron, who was "a liberal and a discerning man, was not in the least "prejudiced by the jokes that were passed upon the "flying horse, as they too generally termed it."

In order further to illustrate this, having a high-couraged colt, that was just forward enough to have been backed; I put it to the first lesson here described, by driving it loose round the riding-house in the trot and gallop. Mr. Chalon, who has drawn the rest of my engravings, stood by me, and drew this horse, when

the action of the full trot presented itself to his view, so as for the horse to be at that moment all in air, as here represented.



The description of the horse in the trot on the lines of art has been given not only on account of the peculiarity of the action, but on account of the manner in which it should be tied for that purpose, which has been also described. It is very material that all this should be exactly attended to ; for when done properly, which I have seldom seen, it contributes more towards suppling the shoulders of a horse, than any lesson that is afterwards given. In this mode of longing, the centre of gravity falls most upon those parts which are most

constrained, namely on the shoulders ; for, whether in going large round the house, or in circles, the parts nearest the centre are always the most constrained. In the present instance, the neck is bent by the tie, and nearest of all to the centre ; no lesson is therefore so good as this for bringing one jaw in, so as to constrain and supple the muscles of the neck on that side. The shoulders are on the first and second circles, and consequently more constrained than the quarters, which are on the third and fourth circles. The centre of gravity is also thrown forwards on the parts most constrained, namely the shoulders, which describe the two smallest circles. The weight being upon these sets the haunches entirely at liberty to describe the two largest circles, namely, the third and fourth. In this lesson the weight is required to be most upon the shoulders, in order that they may be worked the most. The head may therefore be permitted to be as low, as the horse, for its own ease, chooses to place it—in order that the haunches may be quite at liberty. This is just contrary to what is generally done by those, who think they can advance their scholar by attempting to work the shoulders and haunches at the same time ; which is like wishing to blow hot and cold with the same breath.

I have before observed that the rate of going should

be as fast as the horse is inclined to go, or it may be driven on if it does not go fast enough. This should be the same whether the horse is tied or not; for the faster it goes, the more the horse opens its arms, so as to embrace a larger portion of ground in the circle. The shoulders, being consequently more worked, become more supple. The more ground a horse can embrace with its fore parts, either in the trot or in the gallop, the more forward the haunches can be thrown, after the fore parts have quitted the ground. The horse, by going as fast as I have recommended, will be sometimes on the trot, and sometimes on the gallop; but as the former works the shoulders the most, and is the foundation of the latter, the trot should always be most encouraged.*

* The advantage gained by this method of *longing*, in point of giving speed to a horse afterwards, might perhaps be worth the attention of gentlemen of the turf. I shall refer those who may wish to consider it in that view, to a remark on the subject at the bottom of page 63, in my publication on the mechanism of the horse's foot.

The same legs describe the four circles in the gallop; although they do not come to the ground at the same times as in the trot. For the off fore-leg doubles over the

near fore leg, and is set down in the first circle immediately after the near fore leg is taken up from the second circle.

In the gallop, as well as in the trot, there are two periods in which the horse is all in air. One of them is constituted by the haunches being thrown in after the fore parts have performed their grasp, and are in air again. The hind legs then come to the ground as here represented. The near hind leg touches the ground first on the fourth circle. In the instant of time which this leg takes in being set down and taken up again, the off hind leg doubles over it, and is set down on the third circle. This is what is here represented as taking place. The spring from these, when they are launched out, enables the fore parts to be thrown forwards, which are already in air. This is therefore the next period in which the horse is all in air. When the leap is made, the fore parts come down again on the second and third circles, where they are marked: for a gallop is a continued leap. The near fore leg will come down first upon the second circle, and the off fore leg doubling over the near fore leg in that instant of time will be set down on the first circle, the moment the former is taken up from the second circle. After the haunches are thrown in, the fore parts will next be thrown forwards again, in the same position, in which my description was begun.

It has been before observed, that in the trot, the off fore leg doubles over the near fore leg, and is set down on the first circle, at the same instant that the near hind leg, passing by the off hind leg, gains ground on the fourth circle. When these are set down again, the near fore leg passes by the off fore leg, and gains ground on the second circle, at the same instant that the off hind leg doubles over the near hind leg on the third circle. When either of these near legs are passing the off legs, and gaining ground—that is to say, when either of the outside legs are leading—the change can be made from the trot to the gallop. If it be begun by the near fore leg while in air,*—by the will of the horse, the centre of gravity is thrown on it for that purpose, as it comes down; the weight therefore, instead of being equally divided, as in the trot, on the near fore leg and off hind leg, is now chiefly thrown on the near fore leg. The impulse also, instead of being on both, is chiefly given by the near fore leg, so that the bound is made on that leg. The off hind leg is set down as it otherwise would have been. The two other legs across would have been next thrown forwards at the same period, had the trot continued.+ But the centre of gravity being thrown forwards, causes the off fore leg to double on the first circle (by the additional impulse of the near fore leg) one time sooner than the near hind leg gains ground on

* See Vignette, page 51. + See Vignette, page 50.

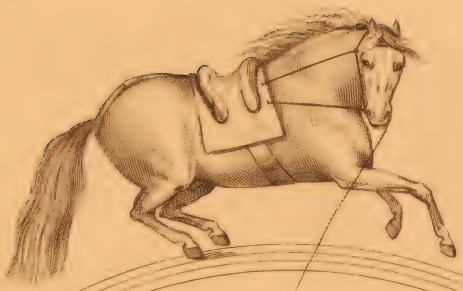
the fourth circle, instead of being set down at the same instant. By the grasp of the fore legs, the haunches are thrown in, upon which, by this act, the centre of gravity is immediately transferred. The near hind leg then bounds in coming down immediately after the off fore leg, by the same will which dictated to the near fore leg to bound. By this impulse the off hind leg when thrown forwards in doubling on the third circle, is brought to the ground one time sooner than the near fore leg gains ground on the second circle; as the centre of gravity is then on the hind parts. Instead of this, had the trot continued, the centre of gravity being then equally divided across would have brought these legs across to the ground at the same period, as was before observed. This repeated action of the two fore legs, followed immediately by the two hind legs, in the manner I have described, constitutes the true gallop to the right, begun by an impulse on the near fore leg, when in passing the off fore leg, it has gained ground on the second circle. If it be begun on the near hind leg, when in passing the off hind leg it has gained ground on the fourth circle,*—the near hind and off fore leg are equally set down at the same time; but an additional impulse is given to the near hind leg. The off hind leg when thrown forwards after this, is set down one time sooner than the near fore leg, which would otherwise

* See Vignette, page 50.

have accompanied it. The fore legs next take their grasp as I have mentioned. This equally constitutes the true gallop, as the horse throws its centre of gravity properly in both cases.

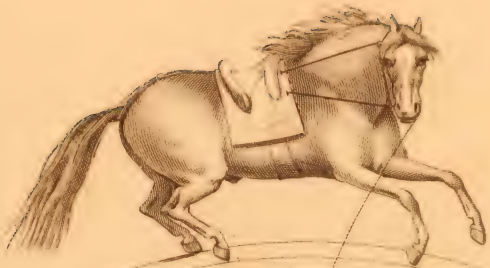
But as the near fore leg and the off hind leg are set down in the trot at the same time, the horse, by its will, may throw the centre of gravity on either of these two legs at that period. If therefore the horse chooses to throw its centre of gravity on the off hind leg while doubling, instead of waiting one time more, by which it could throw it on the near hind leg when it has gained ground in passing the off hind leg—an additional impulse having also been communicated to the off hind leg, the near hind leg is immediately thrown forwards, and consequently leads.* The haunches being thrown in, in this manner, are succeeded by the impulse being given to the near fore leg next, by which the off fore leg leads. This action is so uneasy to the horse, that it cannot continue long. If therefore the horse be not stopped, it will soon make a bound on the near hind leg, which sets it right again. The horse, when in this position, is said to be wrong behind and right before; for its centre of gravity continues in this case across and across, as in the trot; for it is thrown on the off hind leg and near fore leg.

* See the Plate.



R. B. Chalon del. London. Published Jan.ʳʸ 1.1806. by S. Freeman. W. Skelton sculp.

Wrong behind & right before.



London, Published Jan.ʸ 1806 by S. Freeman.

W. Skelton. sculp.

Right behind & wrong before.

When the gallop is wrong before, it is occasioned in the same manner by its having been begun by an impulse communicated to the *off* fore-leg while doubling on the first circle.* The *near* fore-leg is next thrown forwards so as to lead.† This is succeeded by an impulse on the *near* hind-leg, after which the *off* hind-leg is thrown forwards when the haunches are thrown in, as before mentioned. Had the horse waited one time more, the impulse, as before observed, would then have been given to the *near* fore-leg when gaining ground by passing the *off* fore-leg in the circle; instead of being given to the *off* fore-leg, while doubling. The gallop would then have been true. Whereas, from impatience, or from other causes, the impulse having been given one time too soon, the centre of gravity is across and across, as well in this case, as when the gallop was begun by the bound on the off hind-leg; for it is thrown on the off fore-leg and near hind-leg. This gallop is therefore said to be wrong before and right behind.

* See Vignette page 50. † See the plate.

The impulse can also be given totally false, when the gallop is begun either by the hind-legs or by the fore-legs; for the impulse may be given by the *off* hind-leg while doubling, succeeded by the *near* hind-leg, and these succeeded again by an impulse on the *off* fore-leg, by which the near fore-leg leads; *and vice versa*, if begun with the off fore-leg. The gallop is then said to be wrong both before and behind, when the horse is going in circles to the right; for each near-leg would lead when each off leg received the impulse. But this would be the exact true gallop, if the horse were going in circles to the left.

When either by the will of the horse, or by the direction of the rider, the change is again required from the true gallop to the trot, it can be made at either of the two periods that it could in the other case. It has been just mentioned, that when the gallop was begun by the near fore leg while gaining ground on the second circle, a bound is made upon it, and the off fore leg is impelled forwards one instant before the near hind leg. When the haunches are afterwards thrown in, I have also observed that the off hind leg is impelled forwards after a bound has been made on the near hind leg, one instant of time before the near fore leg, which comes next. The continuation of this bound, as before described, constitutes the gallop; the cessation of it, therefore, constitutes the trot again. This, as well as the gallop, can be begun at two different periods. The alteration of the centre of gravity is all that is required.

If the change be begun while the off hind leg is leading, one instant is required to throw the centre of gravity, and the impulse, on the near shoulder. By the centre of gravity being thus thrown forwards, the spring on the off hind leg is decreased, and it touches the ground at the same time as the near fore leg, instead of being one time sooner. The weight being thus divided, the impulse required to throw the other two legs forwards is also equally divided; that is to say, it is

given by both these legs across at the same time; succeeded immediately by both the other legs across at the next period. If it be begun while the off fore leg is leading, one instant of time is required to transfer the centre of gravity to the off fore leg, which was thrown forwards after an impulse had been given to the near fore leg. The action, being thus retarded, brings the off fore leg to the ground at the same time with the near hind leg, instead of being one time before it, as it would have been had the gallop continued. The centre of gravity being transferred at the instant upon the off fore leg, the impulse also accompanies it,—so that the impulse is also given at the same instant by the off fore leg and near hind leg. The other two legs across are then thrown forwards in their turn. This change can generally be distinctly heard in a riding-house, if it happens to be too quick to be perceived by the eye. It can, and ought also always to be distinctly felt by the rider the instant it happens; as his hands should be immediately accommodated to it by slackening the reins instantaneously, after having gently pulled them, when he wishes it to take place.

It has been observed before, that the making of the change takes the difference of one instant of time from what would have been required, had the gallop continued. In that instant, if the rider sits loose enough,

he will find himself drop on his saddle very differently to what happened in the gallop: for the centre of gravity is thrown more on the haunches in the gallop, than in the trot, in the last of which, the weight is more equally divided. In the *longe* the trot should always be preferred, as being the greatest exertion to the shoulders. But it is such a relief to a horse, to go easily from the one to the other, that it is by far the best way to permit it to be done so.

After a little time, the horse's croup gets more and more thrown out by its bearing to be tied rather tighter than at first. The shoulders consequently become more supple by being constrained to describe the smallest circles. When it can bear to do this with ease to itself, the trot or the gallop may be more exactly required. The haunches should be left as much as possible at liberty for nearly the first year of a horse's work. They should never be exerted except in the stop. At that period, the whole body of the horse should be reversed; and the hind legs should come upon the same circles, which the fore legs worked upon in the progress, and *vice versa*. The haunches, being then the nearest to the centre, will at that instant be most worked. By their being bent in the stop, the centre of gravity will also be altered, so as to be entirely upon *them*, instead of upon *the shoulders*, which at that time occupying the outward circles will be the least

constrained. The reason, why the position should be altered in the stop, is this. If the horse be stopped with its croup out, namely in the same position as when in progress, the stop must be made upon the shoulders; as being the parts occupying the smallest circles, and consequently the most constrained. Not only this, but when the horse sets off again, it must go false for a few steps, before its position can be recovered. What I mean by *false* is, that the near leg must lead outwards, namely to the left, for two or three steps, before the horse can regain its position in the *longe*. For till then, the off fore leg is not at liberty to occupy the 1st circle, that is the circle nearest the centre. Whereas, if the stop be made outwards, that is, with the shoulders on the 3d and 4th circles, the haunches are then most constrained; and consequently bend to receive the weight as they ought to do. The foreparts, being stopped on the 3d and 4th circles, are also immediately ready to advance to their position on the 1st and 2d circles, when the horse is required to set off again. It may seem a difficult matter, when a horse is working in hand, for this stop to be performed with tolerable exactness, but it is not so.* For there is more difficulty in getting a horse

* The horse's position at that instant should be the same as would happen when stopped in going with its head to the wall, which will be hereafter explained. For in the stop, its head should be to the wall; advantage of which should sometimes be taken for that purpose.

to put its croup *out*, than to put its croup *in*. At this period, the man in the centre is making a very narrow circle, holding the rein in his left hand, which is put through the eye of the bridle up to the head on the near side. That man also holds a whip in his right hand, trailing it across before him on the ground. When the stop is to be made, advantage being taken of the wall, the man, as before mentioned,* should run *before* the horse towards the circumference of the circle ; and, while he speaks to it for that purpose, he should look it full in the face. His whip should be brought forwards and lifted up suddenly in one hand. His rein should be shaken as suddenly with the other hand, which should be lifted up at the same time for the same purpose. When the horse, for a few days, has stopped quietly by this method ; the master may check it, so as to endeavour to make it go back two or three steps, after the stop is completely finished. This should be done without untying it. For this purpose, the whip, which was trailed before him in his *right* hand, should be put into his left hand in the same position. The long rein should be taken hold of very short, and be twisted round his *right* hand ; the remainder of it being held with the whip in his *left* hand.

At this period, or before if it can be done, a plain

* See page 39.

saddle should be put on as quietly as possible; and the stirrups be thrown over the pommel, when the horse is brought in. They may occasionally be put down during the time it is *longing*, in order to try whether the horse would be disturbed by it, in case of the rider's accidentally letting his foot slip out of either of them. At the end of the lesson at this period, if the horse be quiet, while the stirrups are let down, the horseman may venture a little more. Having untied the horse, and taken off the black rein—let that end of the rope rein, which has a loop to it, be put through the eye of the snaffle, and slipped on to the upper cheek of it on the off side. Let the other end be unbuckled from the headstall on the near side, and be buckled to the front part of the eye of the snaffle on that side. If there are two men at this period on the outside of the circle, one of them should stand about the length of a man's arm before the horse, and hold this rein about that length, in each hand, in the manner I shall hereafter describe. This may either be done by *one* rein, and *one* man; or by *two* reins and *two* men, if requisite. The other two men, advancing quietly to each side of the horse, should take hold of the stirrup leathers high up, and bear the whole weight of their bodies by leaning on them. The manner of doing this I shall also describe, when speaking of it as a counterpoise to the weight of the rider, while

mounting. But it should always be practised at this period, as a preparatory step; in order that every thing may be done as quietly as possible at the time of mounting: for at that time, a great many things are required to be done at once with the greatest exactness.

The method of working the horse on the trot and gallop has thus far been given. It has been said to be that, by which the lessons of the colt should be begun. I come now to the more difficult task of describing the foot pace. This will lead me next to describe the manner of working the horse in circles on a walk, which lesson may be begun at this period.

To the best of my knowledge, the action of the legs in the walk has never been accurately described by any former writer on the subject. The Duke of Newcastle says,* "a horse, in walking, has two of his feet in the "air, and two upon the ground, which move otherways "at the same time, one fore and one hind foot, which "is the movement of a gentle trot." Dr. Johnson, in his Dictionary of the English language, says, "In a *walk*, "a horse lifts two legs of a side, one after the other, "beginning with the hind leg first." As Dr. Johnson has specified *this* walk to be made by two legs of a side, beginning with the *hind* leg, in which *he* is right, I shall shew that the Duke of Newcastle's account is also right;

* See the folio Edition, p. 30.

and that the walk which *he* describes is begun by the *fore*-leg. For a horse has the power of walking either way, according to its will. But before so difficult a task is entered upon, perhaps it may be allowable for me to make a short digression, in order to shew my reader by what chance, the opportunity presented itself of studying it for a length of time, so as to enable me to describe it in that detail, which the intricacy of the subject requires.

When my work was thus far in the press, I happened to take a journey over the Welsh mountains, in an open carriage, with my own horses and two out-riders. The horse, on which one of my servants rode, was impatient with him, while following the carriage, when going gently. The men were therefore permitted to pass me up and down the hills with their horses on a foot pace. My first motive was the ease of each party, by preventing their horses from being disturbed. But it struck me, that a double purpose might be answered, by the frequent opportunity it afforded me, of observing the motion of their legs in the walk, as they passed. This enabled me to form a more accurate idea of the separate motion of each leg, than had ever before presented itself.* I shall now, by the use of letters and

*As it has been mentioned that the journey was made with my own horses—it may also be observed, that when I had gone a considerable

figures, endeavour to convey to my reader the two different actions of the horse in the walk, which nature

distance, it occurred to me to keep an account of the greatest number of miles in which some of my horses' shoes were worn. This I shall now point out, and shall also make other observations, tending to shew the advantage of their fore-shoes being made in the manner recommended in my publication on the mechanism of the horse's foot, in preference to the heels of them being drawn in, so as to cover the extremities of the heels of the foot—a mode too much recommended, and too much practised.* For in proportion to the encrease of the length of the fore shoes, both the spring and the tenacity of the fore foot is diminished.

My off side wheel-horse was a large strong footed horse, and was shod *before* with the thin shoe recommended in page 59 of my publication on that subject. It was steeled at the toe, and the steel extended to the off side quarter, as that horse happened to wear the shoes most on that side. My off side leader was shod in my usual way, and well steeled at the toe. The shoes were kept so wide at the heels, as to permit the frog to touch the ground at first, and to bear entirely upon it at last. When they were about half worn out, they were as slippery as glass; yet these horses hardly ever made a slip with their fore feet the whole way. For when their shoes became thin by wear, their frogs took almost the same hold of the ground down the hills, as the bare feet of many of the passengers whom we met.

The heels of the hind shoes were turned up on the outside quarter, and made rather thicker on the inside quarter; in order that the tread might be more even. The fore shoes of the strong footed horse were moved twice, and repaired on the second moving. Those of the leader were moved once, and wanted no repair. As the part which touched the foot was worn quite flat, they were put into the fire, when moved, so as to give them a gentle heat; and were then hollowed out, in the same manner as they were made at first; by which they bore only on the outward crust. Both pair were worn out at the same time, and both pair lasted six hundred miles. As I paid particular attention to the shoes myself, as well as to the number of miles, they have been kept by me ever since.

Although the distance may seem very great, let it be considered, that the

* See Boardman's Veterinary Dictionary, Plate XXVI. and XXVII.

has probably dictated for the ease of the limbs. For the centre of gravity is easily and almost imperceptibly

wear of shoes kept wide at the heels, so as to let the frog take its share in hitting the blow upon the ground, must be much less, than when the blow is hit every time almost only by the shoe; which *must* happen, when it is drawn in at the heels. Let it also be considered, how much less jar is given to the horse, when the foot is permitted to strike upon the cushion given to it by nature for that purpose, with full sufficient guards for its protection. Let the benefit also of the friction of the frog upon the ground be considered, in promoting the circulation of the innumerable blood vessels surrounding the foot bone. It also prevents thrushes, as well as other complaints, which Mr. Boardman (in the article Foot) very properly observes to be brought on by the very means used to defend that part from being injured. In regard to the horses slipping less with these shoes, another instance of it occurred during this journey. A second pair of fore shoes were taken with me for each horse. When the saddle horse, on which I occasionally rode myself, had worn out the first shoes, the other pair happened to be too long at the heels, so as to hinder the frog from touching the ground. Thinking that they might not hurt the horse till they wanted moving, they were allowed to be worn; but it was soon perceived, that the horse slipped continually on the hard road, on which I then happened to ride, as well as on the turf by the side of it, on which it occasionally went. Finding the horse go very uneasy to *itself*, and unsafe with *me*, it occurred to me to try what difference it would make, were they cut a little shorter. An order was given for this to be done, without thinking it necessary to attend to it myself. The smith did as he was bid; but, not having been used to see them kept so wide at the heels, he also drew them in, when he shortened them. The length, gained by *that*, made them as much too long when drawn in, as they were at first, when kept out. The horse consequently could not bear its frog upon the ground, and slipt as much as ever. I then attended to it myself, and saw the shoes taken off once more, and made as wide at the heels, as those that were pulled off. In riding the next day in the same manner over the same ground —no slip was made; and the horse, which had appeared to go crippling, and stumbled, when the shoes were drawn in at the heels; went now as well as ever.

changed, by the will of the horse, so as to produce either the one or the other.

One method of walking is by the motion of two legs *succeeding* on another in the air *on one side*, instead of being lifted up *together*, as they are in the quicker motion of the *pace*. These are in the same manner followed by two legs succeeding one another on the other side. The other method is by the action of the two legs succeeding one another *across and across*, instead of being lifted up at the same instant, as they are in the *trot*.

Let A. B. C. D. be supposed to be the horse's four legs standing evenly upon the ground thus $\begin{smallmatrix} D & & C \\ B & & A \end{smallmatrix}$ When the foot pace begins naturally, any one of these legs may be lifted up first; and the walk is continued accordingly. Let that walk be first supposed to take place, which is the action of the pace. Let the rate of going be supposed to be very slow; and let the near hind leg D for instance, be taken up first. This is set down again, *short* of the place, where C the near fore leg stands—C is lifted up and set down next. These are succeeded in the same manner by B and A on the off side, and the body then gains an almost imperceptible progress. In this very slow walk, there is only one leg in the air at a time. If the walk be begun quickly, $\begin{smallmatrix} D & & C \\ B & & A \end{smallmatrix}$ being on the

ground, supposing D the near hind-leg to be lifted up first, as before—C the near fore-leg is taken up instantly after, to make room for it—B is taken up next, the moment after D is set down *beyond* the place from whence C was taken up. The near fore-leg C is set down next, so as for the two legs on the *near* side to be on the ground together. The moment after C touches the ground, A the off fore-leg is taken up, to make room for B; for the latter was before mentioned as being already in air. B is then set down *beyond* the place which A has quitted, in the same manner as took place on the other side. The instant that B the off hind-leg is set down—which is the moment after A is taken up—D the near hind-leg is also taken up. The off fore-leg A is then set down, so as for the two legs on the *off* side to be on the ground together. D having been previously taken up, as before mentioned, the same process begins again, by C being lifted up next, to make room for D to be set down, *beyond* the place which C had quitted.

By a little attention to the sound of each foot, as it comes to the ground, they can easily be counted as they come down. Namely, D 1, followed by C 2; and these again followed instantaneously by B 3, and A 4. In this encreased rate—that is, when two legs are off the ground at a time—the motion of the body is rather more visible; but by no means so easy to be seen, as in many

animals, not so compactly made, although possessing greater springs; the cat for instance, or any of the tiger tribe. This is one way of walking.

If the rate of going is to be altered immediately, so as to produce the gallop; it can be begun either before or behind, as it can from the trot, according to the position of the legs at the moment. For instance $\begin{matrix} D & & C \\ B & & A \end{matrix}$ being the four legs as before supposed, let us imagine D the near hind-leg to be set down where C the near fore-leg is taken up from, and B, the off hind-leg, to be in air, followed by A, the off fore-leg being taken up the moment C is set down; and the gallop to be required when C is coming to the ground.* The latter is then sprung upon as it is set down—and D is sprung upon on the ground;—so that the horse is all in air in a moment. For an active horse can spring from the ground, as suddenly as a cat can, whence comes the familiar expression, for a horse that happens to possess great powers for springing—it is said to spring like a cat. In order to shew what has been just observed, that at the period in which my description was left off, the horse is all in air; it must be recollected that A the off fore-leg is taken up as it

* See page 60, where the gallop is supposed to be begun from the trot by the near fore-leg while in air.

otherwise would have been, to make room for B, the moment that C the near fore-leg is set down (which is the period at which the gallop is supposed to begin), and that B the off hind-leg is already in air. The two off side-legs B and A, therefore pass the other two as would have happend in the walk, but with this difference—in the walk, the two former pass successively, while the two latter are on the ground :—in the gallop, the two former pass successively, while the two latter are successively in the air. Had the walk continued when C was set down, B would have been set down next, as being the most advanced ; but the centre of gravity having been thrown on the fore parts, and C being sprung upon —A springs as it is taken up, and passing in air, on C coming to the ground ; C leads by the impulse given to C ; and is set down before B.* The grasp being made by the fore legs—D which is already sprung upon from the ground and in air ; and B which is advanced in air, and passing it, are thrown in next, and sprung upon in their turn—D the near hind-leg is set down first

* This change in the setting down of the legs is in some measure the same as happens when the gallop commences from the trot, For (as was mentioned in p. 60, when speaking of the trot), if the gallop commences by a spring upon C and B, when the centre of gravity is thrown forwards, so as for the impulse to be the greatest upon C—the near fore-leg C comes down one time sooner than the off hind leg B, which last would have been set down at the same instant had the trot continued.

with a given impulse, and B the off hind-leg leads. The fore parts spring next, as mentioned before; and the gallop is continued with the off legs leading. As I think in the French language, the sound of the gallop is expressed by a continuation of the syllables TA RA PA TA—TA RA PA TA.—so this gallop may be sounded by a continuation of the letters C A D B—C A D B.

Next—suppose the gallop to be begun when C is set down, and when B the off hind-leg is going to be set down; that is to say one time later than before supposed. In this case, the gallop will be begun by the hind parts with the near legs leading. For the centre of gravity being then thrown on the haunches—a spring is immediately made on B, as it comes to the ground, and on C while on the ground. The other two have been mentioned before as being at that instant in air. For D is lifted up the moment B touches the ground, and A is already brought forwards in air to make room for B. If the walk had continued—A would have been set down after B, and the near hind-leg D would have been set down next:—but the centre of gravity being thrown on the haunches, the same alteration *vice versa* takes place, as happens with the fore parts. For in this instance, D the near hind-leg—which is just taken up, on B being set down—passes it in air, leads, and is set down one time sooner than A, the off fore-leg. When

the haunches have made their spring, the near fore-leg c is in the same manner thrown forwards in air, and leads, on a bound being made upon A as it comes down next, on the fore parts being thrown forwards. The gallop therefore is in this case begun by the hind parts, by a given impulse on the off hind leg, when it comes down—the near hind-leg passing it in air and leading —and these succeeded in the same manner by the fore parts, with the near fore-leg leading by a given impulse on the off fore-leg. This also follows the rule of the trot. The gallop may in the same manner be supposed to begin by a bound on the *near* hind-leg, or on the *off* fore-leg, as it has been hitherto supposed to begin by the near fore-leg, or the off hind-leg—for the same consequences *vice versa* will follow.

This may seem too long a detail; but it is so absolutely necessary for a good horseman to feel his horse accurately under him—that it is difficult for any man to set his horse off properly from a walk to a gallop, who does not sit easily and loosely in his seat, for that purpose. By this, he is able to feel more exactly, whether those parts are in such a position at the moment, as for the spring to be immediately made upon them in the manner he may require it. There is very great art in setting a horse off properly in a gallop from a foot-pace, and *much more* art, when the horse is required to be

set off in a gallop from a *standstill*. The immediate action of the legs in this case I shall proceed to point out, after having shewn how the *pace* itself is performed from that walk, which has already been described as producing it; and after having given the reason, why the trot cannot be immediately produced from the pace.

In order to do this, the first position $\begin{matrix} D & \quad & C \\ B & \quad & A \end{matrix}$ must be resorted to. It has been observed, that in the walk, the two legs on the off-side B A move in succession, and are followed in succession by the other two legs D C. When the rate is intended to be encreased, let it be supposed to take place when A the off fore-leg is coming to the ground. The centre of gravity is then immediately thrown forwards, and an impulse given to A, by which it springs from the ground directly, with B the off hind-leg, which has just before touched the ground. It has been mentioned, that in the walk, the moment B the off hind-leg touches the ground—D is lifted up, and when A touches the ground, C is lifted up. Had the walk continued—when A was set down, D would have been set down next, followed by C. But the centre of gravity is in this instance supposed to be thrown forwards, and an impulse given to A, by which A and B are taken up at the same instant. While these are in air, by a given impulse, the near fore-leg C is thrown forwards with D; and set down again one time sooner than it other-

wise would have been, namely at the same instant with D.

For in every action of the horse beyond the walk, all four legs are in the air at the same instant: so that while the two advanced legs on the off side are sprung upon, as here supposed, and the two on the near side are lifted up—they pass those on the off side, and are set down again, while the latter are in air. The time of their being in the air is in proportion to the rate of going. If the *pace* be very slow, the two legs on one side seem almost to trail upon the ground as they pass; and those on the other side, not to be lifted up; till the former are going to be set down again. But by some horses (especially by that breed of American horses, which are called the American pacers), the *pace* can be accelerated, so as to be equal in speed to the full trot. In that case, the period in which the horse is all in air, and the height to which the two legs on one side are lifted up, are encreased, in proportion to the bound which is made by the two legs on the other side.

When the *pace* ceases, and the walk commences again, the horse sets down one leg *followed* by the other, instead of two legs at once. For this purpose, either the fore leg or the hind leg is set down first, according to the will of the horse. Thus supposing A B to be coming to the ground, and the centre of gravity to be

then thrown on the haunches, on the rate being decreased—instead of these two legs being sprung upon again the moment they touch it, they remain on the ground for a time, when they come to it. When C D pass the two former at the next period—by the centre of gravity being thrown on the haunches D is set down first followed by C. The instant that D is set down, and while C is in air, B is taken up as before mentioned. C is set down next where it otherwise would have been, and the walk is continued as before observed by A being lifted up next to make room for B. If, by the will of the horse, the centre of gravity be thrown on the *fore parts*, when the change is intended to be made from the *pace* to the walk, when A B are coming to the ground—they remain there, when they touch it. When C D pass them at the next instant, the near fore-leg C comes to the ground next. A is then immediately taken up, and D is set down where it otherwise would have been. For as the centre of gravity is thrown forward, when A and B are on the ground; A is taken up next instead of B, and the walk is continued *across*—with the action of the trot—for D (as before mentioned) is set down, succeeded *across* by A, in the manner which will be hereafter explained.

For the same reason, a horse cannot come immediately from the *pace* to the trot. For whether the

change be made, so as for the *walk* to take place, or for the *trot* to take place—two legs on one side must remain on the ground for one instant, before the other two are taken up again, instead of all four legs being in air together. If the trot is to take place—A and B being on the ground, and C and D being advanced—C is set down and A is immediately taken up. On the rate being encreased across, in the same manner as when the walk took place—B and C are sprung upon across on the ground at the same instant, and A and D, the other two legs across are thrown forwards in air, so that the horse is in an instant all in air. The continuation of this, by B and C being thrown forwards together in *their* turn, constitutes the trot.

The method has just been described, in which the *pace* is continued from the walk, and the trot from the *pace*. It has also been shewn, how the walk is resumed from the *pace*, and how the gallop commences from the walk. Before the more difficult task is entered upon, of explaining the changes made from one method of walking, to the other, I shall point out how the gallop can be begun from a *standstill*. This is still more difficult to be done properly, when required by the rider, than when begun from the walk; and demands his feeling the horse still more accurately under him. Either the fore parts or the hind parts may begin

it, according to the will of the horse, the same as has been observed, when begun from the walk. In this case, all four legs must be supposed to be on the ground —but the horse ought properly to have one haunch *a little in*, thus

. If the off legs are to lead, B *the off hind-leg* must be put *in*. If the walk had begun instead of the gallop, the off hind-leg might have been lifted up first, succeeded immediately by the off fore-leg. When the gallop is to commence by the hind parts; as soon as the weight is thrown upon the haunches, the off hind-leg is lifted up—the pasterns of the other three legs being bent for the purpose, and the centre of gravity and impulse being thrown on the near side-legs, a spring is immediately made by those three legs on the ground. The spring on the two fore legs raises the fore parts, and the off *hind*-leg comes to the ground in an advanced position, the instant after the near hind-leg has been sprung upon. The fore parts being then in air are immediately thrown forwards, the off fore-leg being advanced in the same manner as the off hind-leg was—by which the off legs lead. If the gallop be begun by the fore parts—the centre of gravity and impulse being thrown on the near side legs as before, and the off *fore* leg being lifted up—when the spring is made upon the other three legs upon the ground, the

fore parts are thrown forwards—and the off *fore*-leg comes to the ground first, and leads.—The haunches are next thrown in with an impulse on the *near* hind-leg, and the *off* hind-leg leading. This is nearly the same thing, as when begun from a walk, only in the one case two legs are in an advanced position, and in the other case all four legs are on the ground, with one leg ready to advance, so as to lead.

I now come to the most difficult task, which is that of explaining the change in the poise of the body, so as to produce either the one walk, or the other. When observing the two horses, which were mentioned on my journey, as they passed; the first walk, that struck me, was that performed by two legs on the same side, as described by Dr. Johnson. In this walk—the *hind* leg appeared to be set down first, on or beyond the place, which the *fore* leg had left, on being taken up to make room for it.—The *fore* leg on the same side was set down next. When I thought myself thus far perfect in my lesson, I perceived that at another time the *fore* leg appeared to be set down first, followed by the *hind* leg. This circumstance being equally clear to me, I had nearly given up the point of ever being able to ascertain the walk. However on further observation, I thought that when the fore leg appeared to begin, the legs did not succeed one another in the same intervals of time as

before, so that the walk appeared to be performed in a different method, and for a long time I imagined that they moved differently. This was at last found to be no more than the alteration of the poise of the body; and that when that took place, my eye was attracted to the fore parts, instead of to the hind parts;—for it was struck either with one walk, or with the other, according to the alteration of the poise of the horse's body, by which either the pace or the trot took place from it, when the motion was encreased. The poise of the body is very visible in the trot, when two legs move *together* with such exertion as for that gallop to be immediately produced in which the off legs or the near legs are required to lead.* But as in the walk four legs *succeed* one another, it is done so quickly, that much length of time and observation is necessary to find out which walk is taking place at the time, although I can now see it almost immediately.

The motion of that walk, which produces the pace, has already been described—however I shall briefly recapitulate some parts, in order to shew that no alteration is made but in the poise of the horse's body, so as for that walk to take place, the encreased rate of

* Of this more will be said hereafter, when the lesson of riding the horse with its head *in* and croup *out* in the trot and gallop comes under consideration, at which time either the one or the other is required with exactness, according to whether the horse is going to the right or to the left.

which produces the pace, or that which produces the trot. In the former $\overset{D}{B}$ $\overset{C}{A}$ being evenly on the ground, B seems to be lifted up first, succeeded by A —for the poise of the body is then on the same side —and this rate, when quickened, of course produces the pace in the manner before described. But as a walk could take place which immediately produced a trot ; and as it has been already shewn that a trot can not immediately commence from a pace, so no more can a trot immediately follow, when the body in the walk is so poised as to produce a pace.

When upon further observation it appeared that another walk took place, which seemed to be begun by the fore parts—I found, that, supposing A the off fore-leg to begin, it was immediately succeeded by D the near hind-leg—and B the off hind-leg seemed not to follow the fore leg at the same time as before ; but this was in fact nothing more than the alteration of the poise of the body, when either the one walk or the other took place. For when B the off hind-leg began, it was succeeded by A being lifted up—and when B was set down, D was lifted up. But A and B seemed in that walk so connected together by the poise being on the same side, that B appeared to begin. The poise being altered by the will of the horse, A seemed to begin, and not to be succeeded by B being set down at

the same time after it, as in the walk of the pace. D is in both cases taken up after B is set down, and when A is set down, C is taken up, to make room for D to be set down. In this walk A and D appear to move nearly together; and so in fact they do, when the motion becomes too quick for a walk,—although they *succeed* one another immediately in the walk—for by the poise of the body being across, the trot is immediately produced when required. In most horses the change of the poise of the body, so as to produce either the walk of the trot, or the walk of the pace, can be easily felt after a few steps, although it is too difficult to be caught by the eye at the time of the change.

A man can walk faster than a horse for two reasons. In the horse's walk—four legs are lifted up successively, and succeed each other in being set down again. Anatomically speaking, a horse goes only on its toes—for the pasterns, which are the heels, are not meant by nature to touch the ground, the *flexor tendon* being carried on to the foot bone.* The more legs an animal has, that *succeed* each other in being set down, and taken up again, the slower must be its progress. The two legs of the man, in walking, succeed each other by one leg being set down before the other leg is taken up again; and with the advantage of the heel's coming to the ground, by which

* See my publication on that subject, p. 4. Pl. I.

the length of the foot acts as a lever. On this account, the man has a double advantage in walking to what the horse has. The horse, in trotting, has in one respect, the same advantage as the man in running; by two legs across being lifted up *at the same instant*—and in every other respect a much greater advantage. For the *toes* only of the man touch the ground in running, and with this comparative disadvantage—namely, the same thing, which gives advantage in walking, is in some measure taken away in running. For the lever of the length of the foot acts but little by the heel's not touching the ground; nor has the man the same advantage of the tendon in running as the horse has. For the *tendo Achillis* of the man ends at the heel, instead of being carried on to the *toe*. But the *flexor tendon* of the horse is carried on to the foot bone; and acts upon the pastern bones, so as to enable it by the easy play upon those parts

"Molles glomerare gradus."

A man in a walk, or in dancing a minuet, can hold his head up, with his knees easily bent; but when he begins to run, his position must be exactly contrary. For whenever one leg is taken from the ground before the other is set down again, so as for his rate to be encreased—his body must be thrown forwards. This is exactly the reverse of what happens to the horse. For the instant the trot commences, the head is immediately raised, and the

body thrown back, so as for the flexor tendon to act with greater force upon the pastern bones by their being in a more horizontal position. In the walk, the pastern is not so much bent; as less exertion is required. Therefore few horses walk with their heads high. But as few horsemen study this detail, it is not at all to be wondered at, if a man—when in haste to set his horse off—throws his body forwards, in order to make his horse advance; in the same manner as he properly would do, if he were going to run with eagerness. Now the very position, in which he naturally puts himself in this case, when on horseback, is the position, in which he ought to be, when requiring his horse to go back; and the horse sometimes backs accordingly; especially when the rein is pulled at the time, which not unfrequently happens.

Having described the two natural actions of the walk, and the pace which proceeds from one of them, I shall now point out the natural action of the trot, which proceeds from the other.

The gallop was supposed to be performed by a continuation of the sounds of the letters C A D E—C A D E,* that is, by the two fore legs in succession leaping forwards at one period, and being distinctly taken up in air again, so as for the hind legs to leap next in succession,

* See page 79.

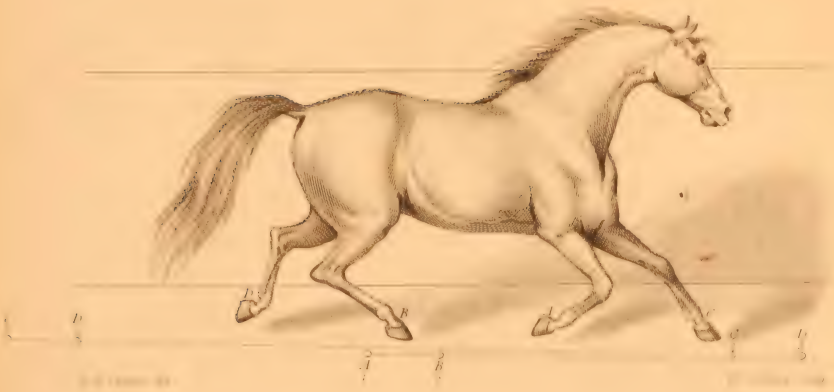
on—or beyond—the place, which the fore legs had quitted, according to the rate of going. The trot, in like manner, is made by two legs across, passing the other two while in air at one period, succeeded by the other two across passing the former, after they are set down and taken up in air again, at the next period.—In a gentle *trot*, they are but little thrown forwards—but when in full action, as represented, in the next Vignette, they are thrown forwards so forcibly, and to such a distance, that the two legs across may almost be said to take a leap, by the impulse of the other two.

It has just been mentioned, that the sound of the gallop, when the fore legs come down, is as C A; succeeded by the hind legs as D B; so that the fore legs *alternately* are succeeded by the hind legs *alternately*.

In the trot, A D move *together* at the same instant, which may be sounded as 1, succeeded by B C *together* at the next instant, which may be sounded as 2. The same sound may therefore be supposed to be continued as 1 2—1 2—slower than the gallop.

In the one case, as well as in the other, the horse is all in air, at two different periods; taking what may be nearly called a leap, when trotting full out; as the hind legs are set down *beyond* the place which the fore legs have quitted.

☞ *In order to enable the Reader to have the Vignette immediately before him as long as the description of the Trot lasts, I have preferred having it printed on the next page.*



With this idea let us suppose the horse trotting at *liberty* in the manner the drawing happened to be taken; namely in a straight line. Let A 1 be supposed to be the place, at which the off fore-leg was first set down, and from whence it was taken up again; and let D 2 be supposed to be the place from whence D the *near* hind-leg was taken up. As the action is here supposed to be that of a full trot, D the near hind-leg has been set down, and sprung upon again *beyond* C 3, the place on which C the near fore-leg was set down and taken up again. This could not have happened, without C the near fore-leg having made room for it, by being taken up in air from C 3, before D the near hind-leg

was set down at D 2. But *in the trot*, the near fore-leg and off hind-leg are taken up at the same instant; which proves, that, at that moment, the horse is all in air. C and B the near fore-leg and off hind-leg being thrown forwards next, as here represented, while the other two are in air, are seen coming down at C 4 and B 5. The off fore-leg A, having been taken up to make room for the off hind-leg B, is advanced from A 1, as here represented also, before the off-hind leg is set down at B 5, and the near hind-leg D is at the same instant seen advancing from D 2, before the near fore-leg is set down at C 4. They are therefore ready to pass C B, the other two, after the latter come to the ground, and are taken up again.—As the line upon which the horse is going is straight, the off fore-leg A is the same distance from A 1 as the near hind leg D is from D 2. When C B touch the ground and spring up again—A D will be thrown forwards, or leap (as it were) at the same instant, as far as A 2, D 3—where they will be set down again in *their* turn.—For D 2 (the place from whence the near hind-leg was taken up) is the same distance from D 3 as A 1, (the place from whence the off fore-leg was taken up which accompanied it) is from A 2. D 3 is also the same distance before C 4, as D 2 is before C 3; and the off hind-leg B, when taken up from B 5, will be set down as much beyond A 2, as B 5 was beyond A 1.

A horse can only pace while it is going straight. Therefore when the pace is meant to be avoided, the horse must be put upon the lines of art, by which it will be kept sideways. For if the head be kept inwards, and the croup outwards, either in circles, or along the walls, the legs must instantaneously cross, and the body be so poised, as for that walk to take place which is the foundation of the trot. I shall now therefore describe the method of working the horse in circles on a walk.

For this purpose, advantage should be taken of a corner of the house, the horse being tied rather shorter than when in circles on the trot, if it be quiet enough to bear it; this should be practised after the lesson is over, and ought to be only for a short time at first. It should never be attempted till the horse works steadily in the trot and gallop. The manner has been mentioned before, in which the long rein was put on, which the man holds while the horse is trotting and galloping in circles when tied. Without untying the horse, and without altering this rein, that end of it which has the loop to it, should be put through the off-side eye of the snaffle, and either be hung upon the upper cheek of that eye, (the loop being slipped off from it for that purpose), or be passed through the eye of the snaffle, and be tied to the girth. The man should then face the horse, and take hold of this rein

on each side, close to the eyes of the snaffle. The right hand which holds the rein on the near side should be pulled *towards*, and beyond the circle, in which he is to walk by a sidling step nearly backwards. His left hand, which holds the rein on the off side, should be pulled the contrary way, that is to say, *from* himself. The circle which is made should be very small, so that the man should turn round almost on his own centre. The horse will then describe the same circles, narrower in the walk, which it made larger in the trot and gallop. The man may either have the help of a switch in his left hand; or if more help be required, another man may stand on his left, with a switch in his right hand, and give an aid, by hitting the girths on the off side, more or less, as the horse may appear to require it.

The two different methods have now been described, in which the horse has a power of walking by its own will, in a natural state, one of which produces the pace, and the other the trot. The action of the legs, in the walk and in the trot on the lines of art, has also been described; as well as the manner in which the gallop is produced from the trot on the lines of art. In a natural state, the gallop to the right may also be produced from the trot at two different periods on the straight line; that is to say, either by the impulse being communicated by the will of the horse to the near hind-leg, when

that leg and the off fore-leg are touching the ground, or by the impulse being communicated to the near fore-leg when touching the ground, at the same time with the off hind-leg. The near fore-leg is succeeded by the off fore-leg in the gallop on the straight line naturally, as it is in circles, the off fore-leg being set down one time *before* the near hind-leg, instead of being set down at the same time with it. The gallop is in this case begun by the fore-legs. The impulse being, in this instance, given by the near fore-leg, the off fore-leg leads. When the gallop is begun by the hind legs, if the off hind-leg be to lead, the impulse is given on the near hind-leg, while that and the off fore-leg are on the ground together. In this case, the off hind-leg is advanced and set down next, one time sooner than the near fore-leg, instead of being set down at the same instant; as it would have been had the trot continued. If an easy gallop is meant to be produced, they come up gently to the places whence the fore-feet have sprung. If the rate of going is meant to be faster, the increased impulse given to them drives them proportionably beyond those places: the weight is still partly divided by every stroke. But if a sudden rise be required, as here represented; when the hind legs are coming down the off leg is set down next, without being thrown forwards by the impulse of the near-leg so far as to pass it. For its progress is stopped

by the same impulse being communicated to it on coming down, as was communicated to the near leg. By this the whole weight is evenly thrown on the haunches.

Indeed the haunches almost always receive so much greater a proportion of the horse's weight, that the hind feet are differently constructed from the fore-feet for that purpose.*

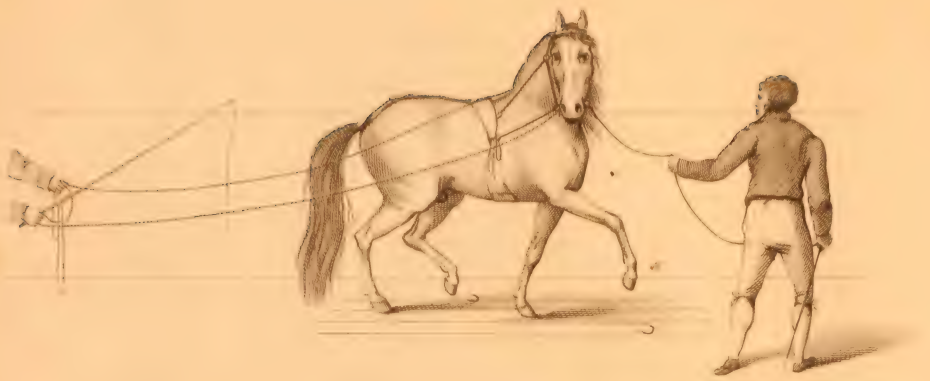
Having now described the true gallop artificially and naturally, I shall next come to the false gallop, naturally. When the horse is turning to the right, if the near fore-leg leads by the impulse of the off fore-leg, and the off hind-leg leads afterwards by the impulse of

* See my publication on the Horse's Foot, page 70.

the near hind-leg, the horse is said to be wrong before. If the near hind-leg leads by the impulse of the off-hind leg, and the off fore-leg leads by the impulse of the near fore-leg, the horse is said to be wrong behind. In turning to the right also, if the *near* fore-leg leads by the impulse of the *off* fore-leg, and that these are succeeded by the *near* hind-leg leading, by the impulse of the *off* hind-leg, the horse is wrong both before and behind. For the true gallop to the right is made by the *off* fore-leg leading by the impulse of the near *fore*-leg, succeeded by the *off* hind-leg leading by the impulse of the *near* hind-leg. What has been said of the action to the right, is of course, *vice versa*, to the left.

A horse in the *natural*, as well as in the *artificial* gallop, is frequently apt to go false, especially when most exerted. When *longing* in circles on the lines of art, this fault is at first occasioned by the difficulty the horse feels in finding out the poise of its body, till by degrees the true way is perceived to be easiest to itself. It is curious to observe the pains a horse will sometimes take to endeavour to catch the step again, and to rectify its errors. All animals appear to have more reflection than we generally allow to fall to their share. A bird, for instance, that is learning an artificial tune, when it catches itself in a false note, will take the utmost pains to correct itself.

In the natural gallop, the false action of a horse is, in many cases, very prejudicial. It should therefore be aprticularly attended to, while a colt is breaking in for common riding. Nothing is so dangerous to a sportsman, as his horse going cross-legged. Few people are aware of the loss of ground sustained by a race-horse, that is apt to gallop false from impatience. During that time, the slowest horse will beat the fastest. I heard Sir Sidney Medows, (whose eye was of course very accurate as to the going of a horse) affirm, that he once saw a race lost that was nearly disputed, by nothing that he could perceive, but by the horse, from impatience, going false for a time or two while it was running.



H. B. Chalon del.

SECTION III.

MODE OF WORKING, WITH THE HEAD *in* AND CROUP *out* ALONG THE WALLS. THE CROUP TO THE WALL. THE HEAD TO THE WALL. THE MODE OF WORKING DOWN THE MIDDLE OF THE HOUSE BY TWO MEN HOLDING THE HORSE, ONE ON EACH SIDE.

THE natural action of the horse in all its paces has now been described, as well as the artificial movements in circles. When the horse can bear to be tied in

circles, so as to bend with ease to itself, the next step is that of working it with the head *in* and croup *out* along the walls. This is another method of preventing it from pacing, as well as being the most useful lesson that is taught.

For this purpose, having slackened the tie a little just at first, at the end of the lesson in circles, the rope rein on the near side should be thrown over its shoulders, without being unbuckled ; and a black rein should be buckled to the mouth piece on the near side for another man to lead it by. This should be buckled to the *cheek*, and not to the *eye*. For if it is buckled to the *eye*, it not only interferes with the rope rein by pulling contrary to it at times, but also prevents the rope rein from slipping. Another rope rein should be passed through the eye of the snaffle on the off side, and be brought through the ring of the buckle and strap at the cheek, after which it should be buckled to the roller. Sometimes, instead of this, it is sufficient to pass it through the eye of the snaffle, and buckle it to the half-ring at the headstall. These rope reins are then ready for the master to take hold of, as represented in the opposite page.

This lesson should be done on the trot. The reason, why it should follow the lesson of the *longe*, is, that no alteration takes place, except in the ground over which the horse goes. The head must be kept

in, and the croup *out*, full as much as in the circles; so as for the horse to describe four *pistes*, or tracks, as it does in the circles. The whole body ought to be put sideways in this lesson, as it is in the circles. The master should separate the rope reins in his two hands, as when driving a carriage, having a whip in his right hand. The man who put on the black rein should partly turn his back to the master, and twisting that rein round his left hand should keep it shaking in his hand, as he goes on, in order to be ready to prevent the horse from turning. For the horse, having now its head *in* and its croup *out*, is ready, when driven forwards, to turn in circles, if not prevented. The tracks which each makes will be thus. The horses hind feet will be nearest to the wall, and the fore feet next. The feet of the man, who is leading the horse, form the next track.* He should walk rather *before* the head of the horse—and *beyond* it, as much as the rein will allow of when held of a proper length. This should be held so easily as for the horse hardly to perceive that it is led at all.

The touch to its mouth should be as delicate, as the touch of a man's foil, who is fencing, is to that of his adversary. He should just feel it, without bearing upon it. If the horse advances too fast, or gets too much sideways, the man should advance also, and check the

* See the Vignette, page 102.

rein *towards himself*. For if he does not check it *towards himself*, he is in danger of being run upon—nor is it effectual; as was before observed, when speaking of the *longe*. By keeping the rein shaking in his hand, he is ready to check the horse instantaneously, when required. The horseman's near side-rein can also prevent the horse from advancing too far, but cannot prevent it from turning. The arm of the man leading the horse should be kept rather extended, the remainder of the rein being loosely held in the other hand. By this, if the horse is required to be checked, it can be done *at one time*. If the horse is inclined to run back, the man must run back also, stepping *backwards* on the same ground he stepped forwards; in order that he may be ready to run forwards again, the moment the master has driven the horse on to its place. This prevents any alteration in the length of his rein. The legs of the man, who leads the horse, are required to work according to circumstances, as well as his arms. It is very necessary for him to attend to the track on which he walks, and to the length of his rein, which should always be the same. An attention to both these things is his greatest security, in preventing the horse, by any sudden exertion, from running upon him. By keeping the rein of an uniform length, he is always able, either by pulling it very gently, to help the horse on,

if inclined to run back; or to check it if inclined to run violently forwards.

If the horse be very much inclined to retain itself, so as to be liable to run back upon the driver; it should be put so much sideways, as to be allowed to turn; and be led, and driven, in a portion of a circle, to the opposite wall immediately. If this be done properly, it will effectually prevent it. For, if requisite, the horse should be put so much sideways, by the man who leads it, as to be incapable of running back upon the driver. By this I mean, that, for the moment, its croup should be as much advanced as its shoulders, and consequently the former be absolutely against the wall; so that, if it were to endeavour to move along the walls, the croup would go, for the instant, before the shoulders. In this position, it is an *impossibility* either of running back, or of advancing along the walls. But it is in a *possibility* of turning to the other wall, by making a portion of a circle, the breadth of the house; which should immediately be done. In order to do this, when the horse is in this position, the man who leads it must first check the rein outwards to prevent being run upon, the driver at the same time giving all the long reins, and striking the ground with his whip at the horse's off shoulder. This will throw its foreparts into the place where they ought to be in order to begin turning this portion of the

circle. For the shoulders must be thrown a little *from* the driver, that is *outwards*, immediately after the horse has quitted the wall, before it is in a possibility of making the turn.

When the horse begins to go quietly, and exactly, in this manner, along the walls in the trot, it may be put a little upon its haunches. This should be done for a short time only just at first, at the end of the lesson; and should be encreased by degrees, till the horse is able to *piaffe* down the line a few steps, being held a little tighter, and kept rather straighter, for that purpose, than in the rest of the lesson. I mean by this, that the fore legs should, at this time, be brought nearly into the track of the hind legs; so as for the croup to be only a very little *out*. In order to make the horse *hold itself together*, the driver should force it with his whip.

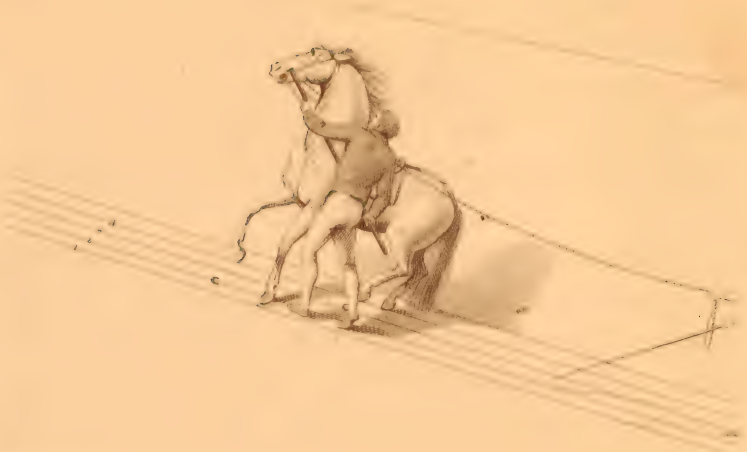
It is always best at this period to begin the lesson by working upon circles. This should be frequently repeated, even after the horse is completely dressed. I mentioned before, that, in the *longe*, the haunches should never be exerted except in the stop.* For the same reason, which was given in regard to the stop *in the circles*, the position of the horse should also be reversed in its stop *along the walls*. This should be done by the man holding the black rein and describ-

* See page 67.

ing the innermost track, who should immediately run forward from that position, till he gets close to the wall. He must check the horse *towards himself*, while running forwards, more or less, as occasion may require, so as not to impede the horseman's near side-rein. This should also be pulled at the same time, rather more than the off side-rein, in order to stop the horse on its haunches, with its shoulders to the wall. If the horse does not stand still after the driver has pulled his rein, he should, upon that occasion, advance a little upon the off side of it—for the same horse will often stand quite still, when the driver is *on one side* of it, that would not do so while the driver is *behind it*. The stop being made in this manner, the horse is immediately ready to take the same ground again as before, in the manner that was described when working on circles. If the black rein be not powerful enough, which sometimes happens, while colts are headstrong, the stick may be used instead of it for a little time, and with caution; for it is a powerful instrument in strong hands, as I before observed; and when unskilfully used, may do much mischief. The position of the man, in holding it, must be exactly the same, as that in which the black rein was held. When going along the walls, his arms should be extended, and the right hand held almost close to the end of it. This

gives him room to walk exactly in the same track, as when holding the rein.—It is seldom requisite to work the horse in hand, head *in* and croup *out*, to the left; for in working to the right, in this lesson, the legs double over to the left; so that this is easily done afterwards with the rider on its back.

In order still to continue keeping the croup *out*, the next lesson should be that of putting the croup to the wall. This also prevents the horse from retaining itself. For the shoulders are still the most constrained, as they continue to describe the smallest circles. The transition from the last lesson to this is very easy, as it requires no alteration as to the tie, except that, perhaps just at first, it should be slackened a little. A black rein should be placed on the near side, instead of the rope rein. It should be put through the eye of the bridoon up to the head, as the rope rein was. The track of the man who holds this rein should be nearly in a line with the horse's shoulders. He should hold it nearly as he did when leading the horse with its head *in* and croup *out*, only rather shorter: pulling or giving according as the horse is required to be held more or less sideways, and corresponding in this respect with the long rein of the driver. In order to keep the horse's mouth fresh, the rein should now and then be shaken in his hand, and sometimes *entirely given*.



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If the horse be heavy in hand, the stick may be used with good effect instead of the black rein. It should be buckled to the mouth-piece on the near side, and be held very far apart in the man's hands, his left hand being held pretty close to the end of it. He should hold it in his hands as loose as a cricketer holds his bat; so as for him to be able to slip his left hand along it either way, more or less, as the horse may require it. He should play with it in his left hand in the same manner as he would shake the rein; this keeps the horse's mouth fresh. If another man be wanted to lead the horse (which is sometimes the case just at first), his position towards the horse should be exactly the same, as when leading it with the head *in* and croup

out; only, as the track is to the left, instead of to the right, he should lead it with his right hand, instead of his left; and the black rein, with which he is to lead it, must be buckled to the off side, instead of the near side. When the croup is put to the wall—although the track be to the left along the house, the horse is tied to the right. This makes it work the reverse way; from whence this lesson has got the name of *croupe renversée.* As the horse is by nature so much more bent to the left than to the right, it is seldom required to do this lesson on the track to the right, by being tied to the left.

When it begins to go with ease to itself in this way along the walls—occasionally during the lesson, a circle may be made in this position; that is, with its shoulders making the two inward and smallest circles, and its haunches the two outward and largest. The head, of course, must be nearest to the centre, and a little beyond it, in order for the fore parts to lead. This is, in fact, only a continuation of the half circle it made in turning at the circular end. When tolerably perfect, this lesson may be finished by holding it a little tighter in hand, and by forcing it a little either by the whip, or by the voice. For this purpose, it should be kept rather straighter down the line of the wall, after it is clear of the circular end. It should be carried on, so as to finish by degrees at about two-thirds of the length of the

wall. These lessons gradually prepare the horse for the haunches being still more worked, by the head being put to the wall, when its shoulders are perfectly suppled.

A horse should never be put upon any fresh lesson till the former lesson is perfectly easy. This gradation requires the utmost judgment of the horseman. The exact method of coming gradually to these lessons in succession I have never known practised, nor ever seen described in any book of horsemanship, that I have read. By long practice, it strikes me as being the best suited for the purpose; as I have seldom met with opposition from the horse, when it was supple enough to come easily from one lesson to the other. When length of time, and practice have taught the *master* the observations of these times, and the mode of communication, he will seldom meet with much difficulty from the *scholar*. If he find a difficulty, let him look to himself for the cause of it; and put his horse back to a former lesson, as before recommended, till after some time he thinks he can venture to try it again. For when the master and man can properly communicate their meaning, and the horses are supple enough to be able to do what is required of them; (according to an old observation of Sir Sidney's) "they only desire to do well."

When the horse is able to go with the head *in* and croup *out*, and also with the *croupe renversée* along the

walls, and in circles; the next lesson, which is that of putting its head to the wall, follows very easily without any alteration in the tie of the rein. For at the period when the horse is meant to leave the wall, in order to turn that part of the circle which is independent of the walls—if the man, who holds either the black rein, or the stick, puts it a little *from* him, he will easily guide the horse aslant, from that wall to the wall at the other end. By the black rein, or the stick, being held in this way, and by the long rein being gently pulled by the other man, while the horse is crossing the house, its hind parts will be constrained, and its fore parts will advance the quickest; whereas the hind parts described the largest circle, when its croup was put to the wall, and consequently were required to move the quickest when turning, and in the circles. But from the moment the horse quits the circle, to cross the house in this way, by the reins being thus managed, its *head* will reach the opposite wall before its *croup*, and the horse will continue along the wall to the right, instead of to the left. The best idea that I can give of the track, that should be made across the house, is by saying, that the moment the horse, with the *croupe renversée* has quitted the wall from the large circle it described at one end of the house; it should cross in such a manner, as to arrive at that part of the next wall, where, if a circle

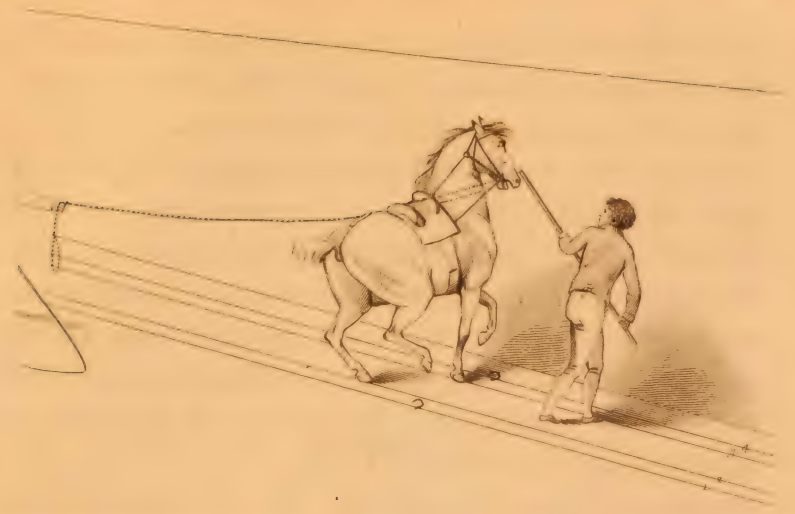
were made at the other end, it would begin to touch it. The house should be crossed at first from the square end of it; in order that when the horse arrives at the other end, it may have less constraint in putting its head to the wall at the circular part, than would be occasioned by the corners. For the stress at first is very great; and if practised for more than a few steps, quite at the end of the lesson, it will teach a horse to retain itself, from the difficulty of executing, for too long a time, what its limbs are not yet supple enough to bear. But all this is too delicate a business to be expected to go on right at first, especially with *men untaught*. For while the *man* is teaching, the *horse* is apt to be spoiled. The difficulty of teaching the horse is none, compared with that of teaching the man. With men untaught, there are too many things required to be in union at once. I know the difficulty from experience. When three men are already *taught*, there is a very great nicety in pulling and giving, so as not to counteract one another. When they are *untaught*, it is scarcely possible, unless the horse be very quiet. I only describe the method, and recommend the young practitioners never to put their scholars to any fresh lessons, till they are thoroughly masters of those preceding. For if they attempt to go on too fast, the horse may begin to play tricks; and as before mentioned, they must in that case go back

again, for a time, to the former lesson. I cannot also repeat too often, that more harm is done by doing *too much*, than by any thing that may appear to be lost by doing *too little*. Even after the lessons are perfectly easy to them, a horse should seldom be required to do the same thing for above twice round the riding-house.—If the tie of the rein be slackened a little just at first (which ought generally to be done when the head is first attempted to be put to the wall), the alteration should be made before the lesson is changed; in order for the horse to come immediately from the one to the other without stopping. This is better than making a stop in order for the rein to be slackened, and then beginning the new lesson.

After crossing the house, the man must still hold the stick in the same way, unless he finds that the horse is too much constrained by it; in which case he may slip his left hand a little lower down it. This will allow the horse rather more room, in consequence of the man's being able to put the stick as much further from him, as his own position will admit of. It will also allow the long rein to act on the off side, with less chance of the horse's being too much retained by it; when it is required to be put rather straighter. If the stick be not made use of, the rein may be *given* rather more, in order to encourage the horse to advance at that time,

and it will produce the same effect. The man, thus *giving* the black rein in his left hand, should, at the same time, if requisite, hit the horse under its arm with the small whip, or switch, which he should hold in his right hand. For nothing makes a horse advance so soon as this aid, provided the rein be given at the same time. In beginning this lesson, the horse's rate should by no means be impeded. It should be that of a trot for a few steps just at first, and the lesson should be ended there. More should be done progressively, when it can be done with ease.

The horse may possibly at this period be inclined to hurry the lesson, so as to pull too much at the man's hand who holds the stick—it may also be apt to carry its head too low. In this case the man's position should be altered, in order to enable him to have the greatest power of using the stick with the least effort of his own. The next Vignette therefore represents him standing *before* the horse at the *off* shoulder, instead of being in the position in which he has been hitherto described, namely, at the *near* shoulder. Nothing should be reversed by this alteration, but the position of his body, for his track should be the same. His position at the horse's shoulder should be the same as that in which he ought to stand, when stopping the horse in circles, or along the walls, in going with its head *in* and croup *out*.



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If the head requires to be elevated still more, I have ventured to alter a little the mode of tying the black rein. For this purpose, having first buckled it to the mouth-piece on the off side, it should be brought through the ring at the cheek, and from thence across the neck to the staple on the near side of the saddle, where it should be fastened of a proper length. Either this may be done, or the end of the rein, when put on as before, may be brought across the neck to the near side, instead of being fastened to the girth on the off side as here represented. The driver should so regulate his rein as for the horse in its progress to be put a good deal sideways, so as to work upon four *pistes;* always taking care that the fore parts shall

lead. If the horse advances the hind parts too much by the restraint of the stick, the driver should immediately pull the long rein, and the other man should at the same time pull the stick *towards himself*, advancing *from* the horse in a sidling position a little faster, when he does it—for his back should be nearly turned to the horse. The *legs* of the man should move slower or faster, according to the occasion, as well as his *arms*. Unless the two men are completely in union, the work will be presently spoiled. For of all the times in which the stick is made use of, this is the most severe, and requires the nicest management. As the Earl of Pembroke observes in the motto to his book, "Vis consilî expers mole ruit suâ."—Hor. It is very effectual, when well done, for the horse cannot advance in a hurry against it. If it is not nicely done, the horse may get the trick of retaining itself, or may rear, in a manner that is afterwards very difficult to be overcome.

The best way of obviating this, when it happens, is for the man holding the stick to pull it towards himself, as if going to turn, till he puts the horse with its head *in* and croup *out*. This brings it back to a former lesson, and may be finished, as I mentioned for that lesson. For it cannot be too often repeated, that in every case where difficulty occurs, the only thing to be done is to go back to a former lesson.

The late Earl of Pembroke has also put another motto to his book, which should be very much attended to by all horsemen, viz. "*Scientia et Patientia.*" There is no doing without both. More or less patience is required, in proportion as there is more or less knowledge. But all the patience will not do without the science, nor all the science without the patience. In the present instance, if the man will bring his horse to a former lesson, he will find that more suppleness will be gained before the new one is again put in practice, and consequently less opposition attempted. This last, if not brought on by the want of skill in the man, is frequently occasioned by the constraint which the horse feels in first attempting to exert those parts, the powers of which have not yet been sufficiently brought forth to be enabled to bear it. For all the preceding lessons have tended chiefly to the work of the shoulders. The jaws have been worked by the horse's having been very much bent each way, and the mouth has had little or no constraint. The horse is therefore thus far suppled, before the lesson commences, at which most men begin. In that mode of practice, the consequence is, that the horse's shoulders are *always* stiff, and the haunches *generally* so. The mouth is also deadened by bearing upon the bridle to ease the pain of the jaws, which are obliged to be constrained, frequently more

than the horse can endure, when required to be set upon its haunches before the fore parts are suppled. For the poize of the body being in this case meant to be put upon the hind parts, the head must be raised very much, or the horse will be placed upon its hocks, instead of on its haunches, as was always the case while the long curb bridle was in use.* The jaws having been previously worked without constraint to the mouth, as well as the shoulders suppled in such a manner as to enable it to throw the fore parts easily forwards, the horse is able, with less fatigue to itself, to set its weight properly on the haunches. For it has then only half the difficulty which generally happens, when the head is required to be held very high before the fore parts are suppled, in order for the weight to be placed so much further back.—When at first, in the ardour of my study, I wanted to try every thing that could be done, without knowing sufficiently how far the horse was able to bear the lesson it was put to, I can remember my old master's frequently saying to me, "Your horse must not do that this half year."—Most horses are naturally so much more supple to the left than to the right, that in the lesson of putting the head to the wall, as in most other lessons, the work to the right

* See the prints in the folio edition of the Duke of Newcastle's Horsemanship.

only should be practised for a considerable time just at first.

When the horse can go with ease to itself, with the man standing before it, with its head to the wall; as soon as it has quitted the circular end, (or indeed at any period in coming down the line in that position,) the man, by pulling the stick a little towards himself and stepping back a few paces into the middle of the house, may go on with the horse so as to begin making a turn *holding haunches*. By thus stepping back, he will get room to place himself at the near shoulder without stopping, as soon as the horse has quitted the wall. In this, he must be assisted by the man who drives, who should *give* his rein very much at first, and then pull it again just so much as not to *lose haunches;* so that the horse may go in the same manner as when going along the wall; the stick will then be held in the same way as when crossing the house. Having turned, (or what is more technically called *made a double*,) in this way, and come to the other wall, the horse may be brought along that wall, till it arrives at that part where I mentioned, it should touch, when going to cross the house from the *croupe renversée*.* A sort of long *demivolte* may be made there within the breadth of half the house, so as to come back again to the same wall. For this purpose, the man holding the

* See page 113.

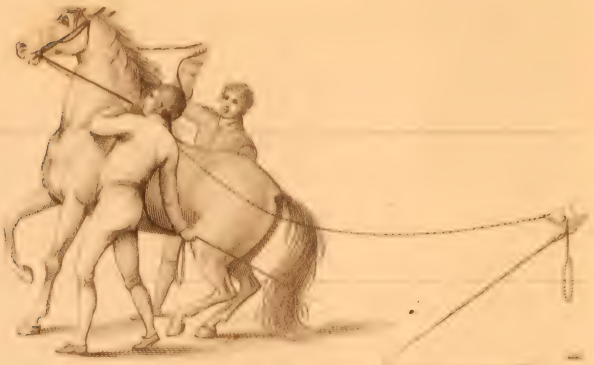
stick and standing at the horse's shoulders, should shorten it, and carry his hands very high, quite close to the horse's jaws, thrusting the stick *from* himself. The same thing should be done if holding the black rein. The driver should at the same time assist him by pulling the off side long rein, and by striking the ground with the whip back-handed behind the other man, if necessary, in order to prevent the horse from retaining itself too much. When this half circle is finished—if the croup be *carried* to the wall, instead of the shoulders, the lesson may either be finished immediately by holding the horse a little more together, and a little straighter, or it may be *carried* once round the house so, and then finished in the same position that was described in that lesson.

As more than one person can work at the same time in a riding-house, and at different rates of going, this mode of doubling without interrupting the horse is particularly useful, at times when it may be immediately required, by another horse coming faster behind the person whose horse is going with its shoulders to the wall, while he is standing before it with the stick. I mention it particularly now, as there is no great difficulty in turning a horse *immediately* in any other lesson, but some little art is necessary in turning it properly when the man is in this position, without

interrupting the horse. When this lesson begins to be tolerably familiar to it, and not before, the same thing may be practised to the left. This work prepares it for what may be attempted next.

Having been already set a little upon its haunches with its croup to the wall at the conclusion of that lesson, as well as when finishing with its head *in* and its croup *out*, the horse is now in a state for the driver to attempt to set it upon its haunches still straighter, and without the help of the walls. The great difficulty, which the horse finds in doing this at first, is that of being able to get the proper poize of its body. By having been held rather straighter in the *croupe renversée* tied to the right—and by having been more worked to the right than to the left, for reasons before assigned*—the off legs have been most at liberty to lead. This is a great help to a horse when beginning to be worked in hand down the middle without being tied, which may be attempted to be done at this period. For it is there required to go quite straight, and for the off shoulder to work the most in the *piaffe*. The off side should also work the most, when the horse, in doing this, changes for its ease for a few times by going *terre à terre*. In this case the *off* legs should invariably lead; which, if the *off* shoulder does not work the most in the

* See page 109.



J. Chalon del. W. Skelton sculp.

piaffe, they will not do. In order to make the horse advance with the greatest ease to itself, and with the least fear of restraint; two men should each hold a black rein put through the eye of the snaffle and buckled to the headstall. The driver should have a long rein fastened to the mouth-piece on the *off* side, and thrown over the horse's shoulders, for him to hold behind the horse on the *near* side. The use of this rein is to keep the horse's *plie*,* and as an aid towards preventing it from advancing too fast. For in doing this, the horse's head should be a little bent to the right, and the body kept quite straight. By attending to this, the off shoulder

* The term *plie* is used from the French word *plier*, to bend.

will work rather the most, and the *passage* will be made more regular; so that when the *terre à terre* happens to take place, the off legs will lead. If the horse be inclined to carry its head low, so as to press upon the hands of the men on each side, a buckle and strap may be put on to the off side cheek of the headstall, and the driver's rein may be first put through that ring, and afterwards buckled to the off side eye of the snaffle. He may then occasionally check the horse, when this happens, without fear of injury to its mouth.—But the business to be done by these three men is so very much the *touchstone* of art, that I scarcely know how to describe it. It is hardly to be done with any truth by young beginners and a young horse. For when the horse is in its utmost exertion, as it ought to be, the two men holding the black reins are in danger of being trod upon, unless they pull and give exactly with one another; and the driver holding the long rein, and the whip, is in danger of being run back upon, if either of these two men check the horse too severely to save their toes.

The two men holding the black reins should stand at the horse's shoulders.—The near side man quite close to the shoulder, and the off side man a little further off, and a little further back. They should twist the reins firmly round their hands, and should hold them of such a length, as to be able to pull or give instanta-

neously, as occasion may require. The man on the near side, with the rein in his left hand, and the switch in his right, should be ready to strike the ground at the horse's haunches, if they are not sufficiently held *in*, or to touch the horse's nose with the butt end of it, if the haunches are held in too much. The driver must at these times regulate his rein accordingly. Whenever the near side man uses his switch, he must be very careful to *give* the rein at the same time. This cannot be too frequently mentioned.—When the long rein is pulled, the horse may run back, and in so doing force its shoulders on the near side man. In this case he should immediately strike the horse with the switch under its arm, in order to bring it straight again. At this time, the driver must *give* his rein ; and while this is happening, the off side man must *give* his rein entirely also ; so that the horse must only feel the check by advancing to the near side man's rein, which should be held across its neck the moment after the blow is struck. But this operation on the near side may drive the horse suddenly on the man upon the off side. This man should hold the black rein in his right hand rather longer than the other man's, and have a switch in his left hand. But the switch should seldom be made use of; as the aids should chiefly be given on the near side. Nor should so much use be made of *his* rein, as of that of the man on the near side ;

as the off side man has the additional assistance of the long rein of the driver.

When the horse comes upon the man on the off side, the other man on the near side should pull his rein *forwards and from himself*. He should walk even *before* the head of the horse, if requisite for the moment; in order that the horse may have no impediment in going back to its place. But he should not be so forward, as not to be able to run immediately to the horse's shoulder again, the moment it comes back. At that instant, the off side man must give the horse all its head, and accompany it. These men must both of them use their legs as well as their arms, for their position is material to an inch. The business of the driver is to keep the horse forwards, and to aid the other two men by striking the ground on either side, as occasion may require; as also by the occasional use of his rein, in order to keep the *plie* of the horse's neck; as the horse should look a little to the right.—Too much exactness in the *plie*, or in any thing else, should not be required just at first. The great point is to get the horse to advance with exertion, so as to feel the reins of the men on each side. When this happens too rapidly, the horseman's long rein will check it, if by his standing for a moment in the same place, he lets the horse come upon it.

In the beginning of this lesson, but little should

be required at a time, but that little should be done with exertion. If this method of working is not likely to succeed, the driver should put on another long rein, and the horse should be held pretty straight along the walls, in the same manner as mentioned when finishing the lesson of *head in and croup out.** This recourse to a former lesson, by letting the horse have the aid of the wall, is a great help to the poize of its body, and should be used for a certain time, before this lesson is again attempted.

The action of the horse down the middle of the house should be either that of *a passage*, or *terre à terre*, according to whichever seems easiest to it. Some horses will naturally take to the *passage*, and others have great difficulty in acquiring it, the action of the *terre à terre* being more familiar to them.

I shall now explain the meaning of these terms, the first of which has been frequently, and I believe still is, almost entirely misunderstood. For it is generally thought, that when a horse *passages*, it goes from side to side; whereas, in the *passage*, it is meant to advance in a straight line, in the proud action of a *piaffe*.

The terms of horsemanship were taken from the Italian language.—*Passeggiare* is to walk. The Duke of Newcastle observes, "The *walk* or *passage*, which is

* See page 107.

the action of the trot, is the best of all to put him upon his haunches."* When a horse goes from side to side, it is called in French *chevaler*. The term *piaffe* is used most properly, when the horse is in the action of a trot *de ferme à ferme;* that is to say, in the same place. When advancing on a straight line, firmly held together, in the action of a trot, it is more properly said to be *passaging*. *Terre à terre* is the action of a *gallop relevé*. It is called so, whether it be done on a straight line, along the walls, or on the volts. In going down the middle, the horse will frequently come for a few times from the *passage* to the *terre à terre* for its own ease. Either of them are equally beautiful. The horseman should determine which of the two to prefer, according as the horse feels it the easiest to do either the one or the other. Horses should be encouraged in either *selon leurs alleures*, which should always be studied. A sort of double time is also sometimes produced by the haunches in the *passage*, when in their utmost exertion, as they ought to be. This when it happens, is beautiful. It is called by the French *des fredons de haunches*.

* See the folio edition, p. 97.

SECTION IV.

MODE OF WORKING AT THE PILLAR, IN THE CORNER, AND AT THE DOOR; AND ALSO BY THE MAN'S STANDING BEFORE THE HORSE DOWN THE LINE OF THE WALL, AND WITH LONG REINS DOWN THE MIDDLE.

If the lesson down the middle of the house can be done tolerably exactly, the horse at the end of it (which should be about two horses lengths from the pillar) should by degrees be made to *piaffe* for a few times *de ferme à ferme.* When this action becomes familiar to it, the next gradation is as follows. The man, at the near shoulder of the horse, should take his rein very short in his hand. Having struck the ground with the switch in the other hand, he should immediately push his rein *from himself*, quite close to the horse's head. This will force the horse sideways, so as to bring it to the wall on the off side *en chevalant, holding haunches.* The man should of course accompany it, stepping sideways also. He should take particular care, that the fore-parts are rather the most forward, without which the legs cannot cross. When within a horse's length of the

wall, the croup should be put to it, and it should thus be *carried* along the wall for a few steps, till it gets a little beyond the pillar. The man on the off side, having led the horse to this place by stepping sideways with it, should then strike either the ground, or the boards, with the switch in his left hand; and lift up his rein, shaking it at the same time. The man on the near side, bringing the horse's shoulders gently towards himself, (if requisite) should make it advance towards the pillar quite straight; in the same manner as it came down the middle of the house. When the near side of the horse just touches the pillar, nothing more should be done just at first, than to make it stand still there. The next day, when the horse comes to the pillar, if it be inclined to stand quite still, a little more may be ventured. For this purpose, the man on the near side should slip his rein up to the circular top of the pillar, and should stand forwards a little, *before the pillar*, so as to let his rein slide upon it. This is the most expeditious way; as it can be done without the horse's being stopped for it; and the *piaffe* may be made for a few steps *immediately*. If the horse be stopped, it may either be done this way, or the rein may be put through the ring at top, and should be held in the man's hand standing close to the pillar. The length of the rein from that part which passes through the ring

at the pillar, to the part where it goes through the eye of the bridoon, should be nearly the same as that length of the rope rein which is fixed to it.* The reason why it should be of this length is, that it gives the horse room to *piaffe* with its side to the pillar, without the croup being able to pass it, when in exertion. When this rein is in its place, the horse should be required to *piaffe* for a few times *de ferme à ferme*. The check given by this additional lever makes it rather more severe, than in the former method. The horse may not like this at first, and when begun to be put in motion, may run back suddenly, the moment it feels the cheek of the rein from the ring at the pillar. In this case, the following alteration should take place. The off side black rein should be taken off, and be put on to the front part of the cheek of the bridle on the near side. The long rein should be put on to the off side, in the same manner as the black rein was, namely, through the eye of the bridle; and be buckled to the headstall. It should be thrown across the back of the horse, and be brought to the driver's hand, who should stand on the near side, in order for the aids of the whip to be given on that side. By this, the off legs will lead, in case of the horse's going *terre à terre* for a few times. The driver by standing on the near side, has

* See Plate II. and see Description p. 5.

also sometimes the power of using the pillar as a lever to the off side rein, in case he wishes it, in the same manner as the man has at the near shoulder when the rein is slipped on to the top of it, instead of being put through the ring. But the place of the driver must be regulated according to circumstances, for which it is not possible to give absolute directions. The man who stood on the off side is now to hold the black rein before the horse, with his right side most advanced, in order for him to be able to check the horse in the easiest manner with his right hand when required. He should avoid looking the horse in the face, by which it might run back, and should hold his rein quite slack, so as only to make use of it when occasion requires it, to keep the horse straight. When at his place—the best way, in general, is for him to stand quite still; for, by remaining in the same place, the horse will be caught by his rein, if inclined to run back on being put in motion. When spoken to for this purpose—if it be inclined to run back, the man, who is on the near side, close to the pillar, should at that instant hit the horse a forehanded blow under the arm, and the driver should strike the ground with his whip *behind* the horse. This may happen to produce an effect equally violent the other way.

As when the wind is unsteady, the prudent mariner

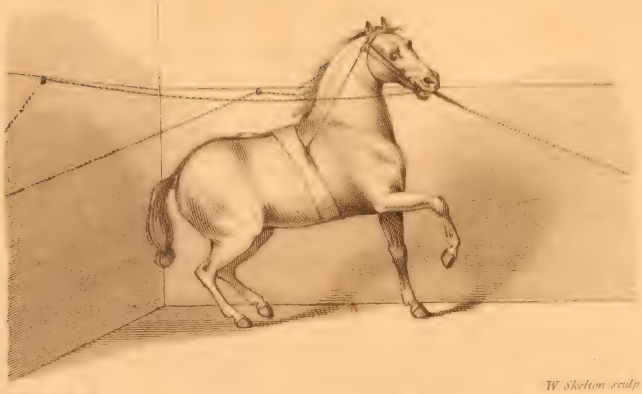
always avoids *belaying the sheet*, or, in the language of a landsman, tying the rope, so have I recommended the prudent horseman, as long as the horse is unsteady at the pillar, to hold the black rein in his hand, when put through the ring, instead of its being tied to it. When the horse is suddenly struck by the whip, or (to continue my simile) when the sail is suddenly filled by the wind, the rein should be let run through the ring, as the *sheet* or rope should be let run through the block. The driver should pull the off side rein a little, so as just to keep the horse straight, by counterbalancing the running of the rein through the ring on the near side. But the greatest check the horse should receive, should be by the man standing before it. He should in this case look it full in the face, and run back, while he checks it, in proportion, as the horse runs forwards. This enables him to check it without altering the length of his rein; for if he did that, he is in danger of being run upon. By being checked in this manner only, the horse is not immediately hindered in its progress by a violent pull on the mouth; which might give it a dislike to return to the pillar—the haunches might also in the last case materially suffer.

As I before observed—in general when the horse is stopped, the driver should at the same instant step forwards. This will frequently make the horse stand

still, when it would not otherwise have done so. But when the horse either runs forward—or backs violently—the horseman must try, if he can, in some measure, find out the cause of it against the next time. The reins may be too severe, when put through the eyes of the snaffle and from thence up to the headstall. In this case, they must only be fixed to the eyes of the snaffle. The driver may also find that his *position* may be advantageously altered a little, according to the aids which the horse will require for want of the off side black rein.

If all this will not do, another method may be tried, which is by putting the horse into the corner; for the genius of the rider should always be exerted, in trying how he can change the lesson, when he sees a difficulty. When the horse is put into the corner, there are two ways of placing the reins, according as it is required either to encourage the horse to advance (if it be inclined to run back) or to prevent its advancing too rapidly. In the first case, the near side black rein should be taken off, and a long rein be put on in its stead, through eye of the snaffle on the near side up to the headstall. The other end of it should be brought through the ring which is placed on the boards *running the length of the house*,* and from thence over the horse's back to the driver's hand.

* See page 6, and Plate II.



W. Skelton sculp

A ring and strap should be put on to the off side of the headstall of the bridle. The off side long rein, being put through this in the manner before described, should have one end of it buckled to the roller. The other end may either be brought through the ring which is placed on the boards *running the width of the house*, and from thence to the man's hand, or *immediately* to his hand. If, after a certain time, the horse be tolerably steady, this end of it may be tied to the end of the other rein, in order to gain more length to the whole, when brought through the rings; but that is not absolutely requisite. The black rein should still be kept where I last mentioned, namely, buckled to the mouth-piece

on the near side; and the man should stand *before* the horse, and prevent its running back upon the driver in the following manner: he should step back a little towards the middle of the house, and pull his horse, as if he meant it to turn. By its head being advanced, in this case, towards the middle of the house, the croup is put into the corner, when the horse is inclined to run back, instead of its running back upon the driver. The latter must of course pull his off side rein, and give the other at the same time, to help in bending the horse for this purpose. This may be done more or less, by the off side rein being either put through the ring, or brought directly to the man's hand, as I have just mentioned.

After a certain time, if the horse does not like being thus counteracted, it may begin to plunge forwards, and pull the reins through the rings out of the man's hand. In this case, let the near side long rein be put through that side of the ring on the long wall which is nearest to the corner, and be buckled to the mouth-piece of the bridle. The other end of it should be brought to the man's hand who held the black rein *before* the horse, which should at that time be taken off. The man holding

H. B. Chalon del. W. Skelton sculp.

this rein should equally stand *before* the horse, but rather further from it than when he held the black rein, for fear of being run upon. He should pull, or give, as circumstances may require; for when the horse plunges forwards, instead of piaffing in the same place, the check it will receive by the lever of the rein through the ring will be very severe. This is only to be lessened by the degree of pulling or giving by the man before it.

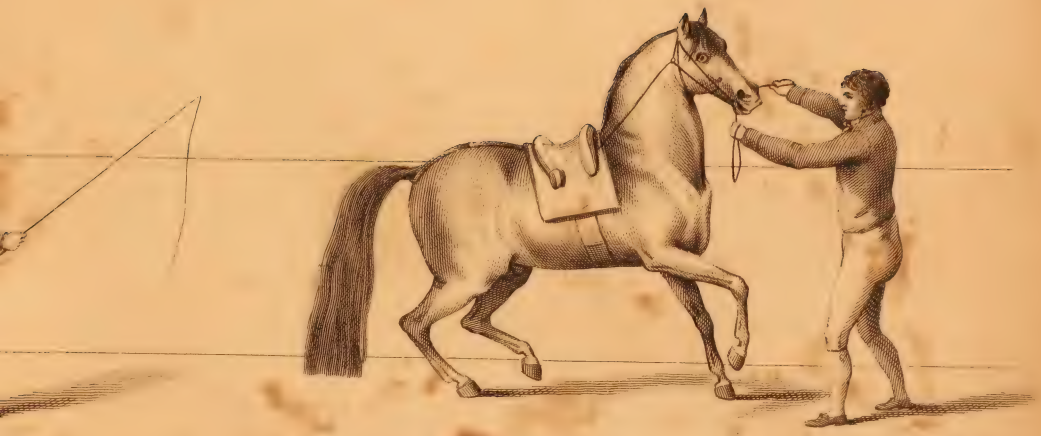
The horse may next be apt to hold its head down, and plunge by raising the hind parts. Its place must then be changed from these rings to the ring which I mentioned should be put seven feet high on the contrary side of the house, nearly opposite to the pillar.* In this case,

* See page 6, and Plate II.

the horse will equally have the help of the wall, till it is steady enough to *piaffe* at the pillar. The men's position, and the placing of the reins, should be the same as last mentioned. The check being now given from so great a height, when the horse comes quick up to it, sets it at once upon its haunches, by preventing the head from being lowered. In this lesson much nicety is required in the pulling and giving of the two men, according to circumstances. As there is great use at times in changing the lesson, when all does not go on right, so it is also of great service to change the place where a horse is to work, that has got a trick by which the master is counteracted. For a little change of method, together with a change of place, often counteracts, almost directly, the tricks they are watching to play on the spot they have been used to.

The horse, having now been assisted for a time in the poize of its body by the help of the wall, may have in some measure a still greater help, if not so unruly, as to strike with the fore parts. Being at the ring, which was last mentioned, all the long reins should be taken off, and two black reins be put on *thus*—the near side rein up to the head, and the off side rein through the ring down to the saddle. The driver may also have a rope rein put on plain to the mouth-piece of the bridle on the off side, if required, to aid the man's hands, who should stand

before the horse, holding his right hand very high, and his left hand low, as here represented. The horse can be kept more steady in this way, and will be better able to do the next lesson, to which it should be put, which is that of working at the door with long reins, by having previously had the aid of short reins and the help of the wall. This method has all the advantages of the former lessons, with the additional one of the horse's being able either to piaffe *de ferme à ferme*, or to advance in *piaffing*, (if it is apt to retain itself) by the man's moving his position accordingly. If it be required to advance, the man must of course step back in proportion as it advances. When inclined to run back of its own accord, the man who stands before it must pull the horse inwards, as if going to turn. For this purpose, stepping back a little towards the middle of the house, he should bring his right hand *towards* himself and put his left hand *from* himself, in the same manner as when holding it in circles *entire* on a foot-pace. When it has begun to turn, so as for the croup to be nearly as forward as the head, it cannot run back; for the hind parts have then a tendency to get more forward than the fore parts, so that its croup will thus be stopped against the wall. This should only be done on this particular occasion. For the method in which it should advance in piaffing, is with its head rather *in*, and its croup a little *out;* that is to say, with



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the body nearly straight. The man holding his right hand high, and his left hand low, should shake them both as he holds the reins, in order to make the bit play in the horse's mouth. His position towards the horse should be rather sideways, and nearer the centre, in order that the horse may not strike him, if it advances too rapidly when forced by the driver; which might happen, if he stood too much in front. The reins should be firmly twisted round the middle of each hand, so that they may not slip. They should be pinched hard by the finger and thumb, and be taken hold of close to the mouth-piece; as they will slide through the rings, so as to increase their length when acted upon. The horse may be checked with either one or the other of them, according as occasion may require.

It was mentioned before, that the near side rein should be put through the eye of the bridle up to the headstall, and that the off side rein should be put from the eye to the ring at the headstall, and from thence to the saddle. The rein, being thus double on the off side, not only helps the horse to look inwards, but is also an additional lever in the man's hand, so as to put him in greater security in case of the horse's striking with its fore parts; for by stepping sideways and checking this rein, the blow would pass him. But the reins should be put on according to circumstances; for a double rein may be

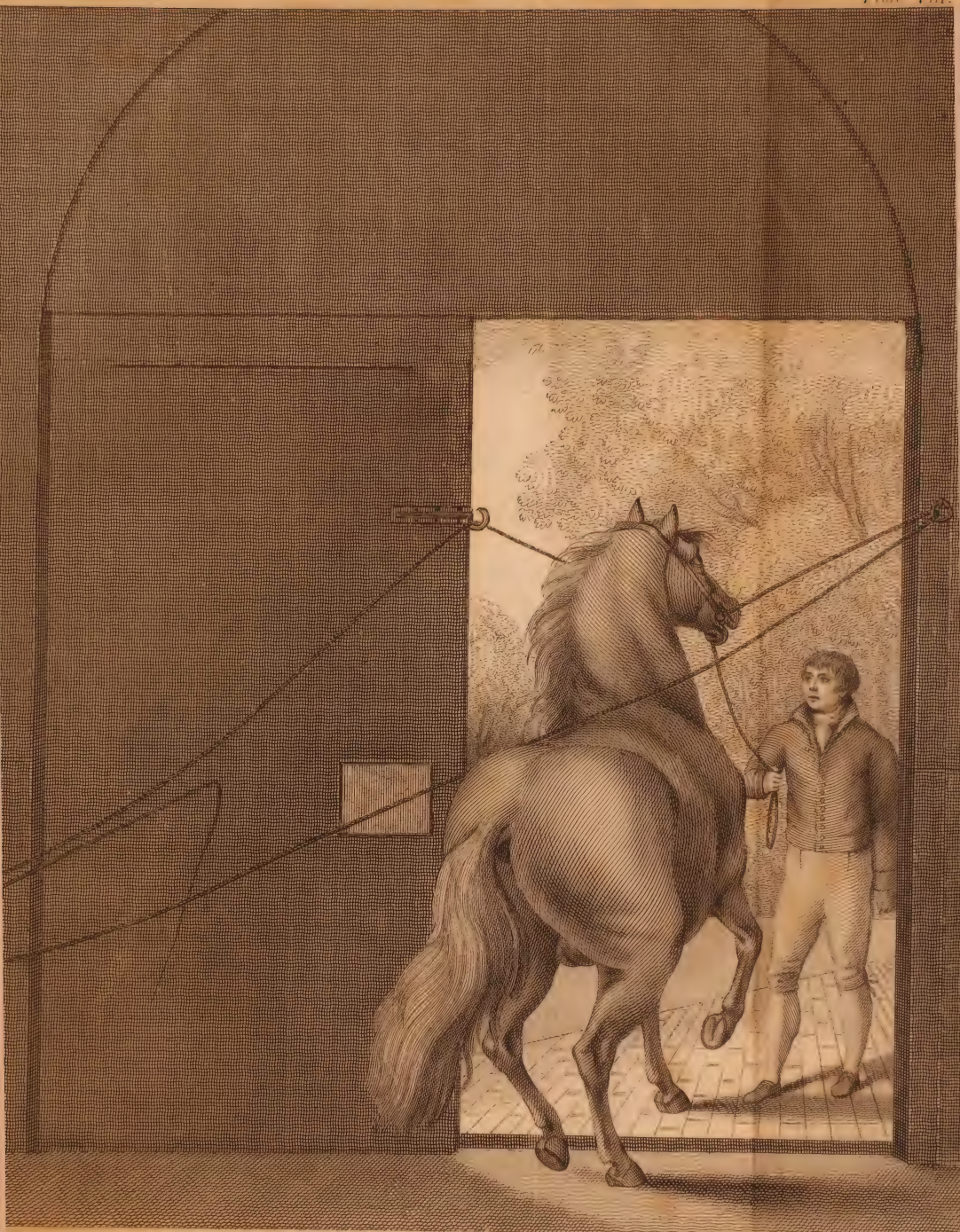
found to be too severe, even on one side, or it may be found requisite to put the reins double on both sides.

When tolerably perfect, the man may venture to let the horse quit the wall, by checking the near side rein, and by the aid of the driver's whip, so as to come *en chevalant* till opposite the doorway. It may then be advanced on a *piaffe* to the door, and be held there by the man standing before it ; care being taken to change the saddle for a roller if liable to be injured. But all this is very severe, and should never be attempted till the horse is tolerably supple ; the man is otherwise in very great danger of being run over or struck at—for the horse should do it with the utmost exertion ; as, according to an expression of Sir Sidney Medows, they never look so well as when they are *red hot ;* at the same time care should be taken that they should not do it for so long a time as to *die upon the whip.* But the greatest art of horsemanship consists in being able to bring forth the utmost powers of the horse, without its being vexed by it ; in which case it will stand quite still the moment it is called upon to do so. Nothing shews the difference between good work and bad so much as this. For a horse knows whether it is whipped in order for it to be exerted to the utmost, or whether the blow is given in anger, full as well as the man who strikes it. When the work is well done, the utmost exertions may be brought

forth at the same time that the horse still continues to be *l'ami de l'homme.*

When the proper *plie* is acquired by the man's standing before the horse, with the aids of the short reins, another method of doing this may be practised, so as for the horse's head to be still more raised. The saddle should be pulled off for fear of hurting it, and two long reins be put on again, through the eyes of the snaffle up to the head stall, with a black rein for a man to hold before it, the horse being placed near the single ring in the wall as before. He should now do very little, but help the driver to keep the horse straight in driving it about half way on a *piaffe* between that ring and the door way. The man who stands before it, should have a switch in his right hand. He should strike it against the boards, when the horse is required to go from the boards *en chevalant* till opposite the door way, in the same manner as when held by the man standing before it with short reins. This is a great help to the driver, who should regulate his own whip and rein accordingly. When arrived at the door, the driver can easily throw the near side rein over the hook, without the horse's being stopped for it. The man who stands before it, having a switch in his right hand, is ready to strike the horse's near shoulder, if the foreparts do not work enough. The driver should give occasional aids to the

haunches, by striking the horse either on the near side flank or on the rump: for the aids should all be given on the *near* side, in order that the off legs may be most at liberty to lead in case of a *terre à terre* being made. When it has thus piaffed with its utmost exertion for a few steps; if the driver chooses to have still more the use of double pillars, his off side rein may be put through the ring on the door post, and from thence plain to the mouth piece, if it be likely to be too severe by being kept up to the head. This alteration may be made while the horse stops to breathe after the first exertion. The head is raised by this method, so as to prevent a possibility of the horse's bearing upon the pillar reins, as it could in the old method, when worked at the pillars with a caveson. By the present mode of working, the horse is set upon its *haunches*, instead of on its *hocks*, as in the Duke of Newcastle's time. There is also an additional advantage in working at the door way, if the porch at the entrance of the house be paved with clinkers; for it makes the horse hear the sound of its feet, when piaffing *de ferme à ferme* upon them. Alarmed by this, as well as enabled by the hardness of the clinkers to make the greater percussion upon them, its fore parts will be lifted up much higher, than they are, when the percussion is made on the soft ground in the riding house.



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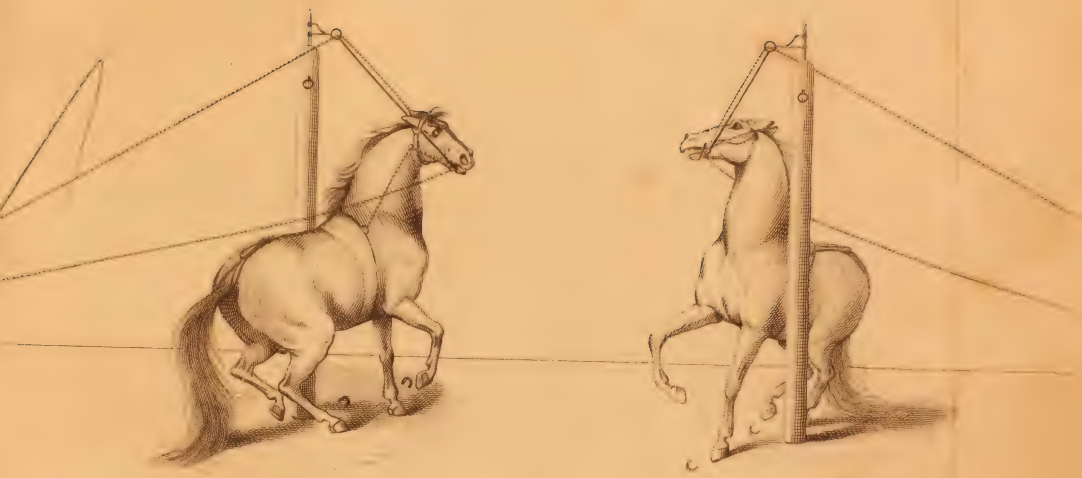
In what has hitherto been said, it must be observed, that I have never mentioned the reins as being *fixed* to any thing. All at first should be loose; and the head being held high, the horse by degrees becomes supple enough to throw its weight back; and is consequently, when in action, seated upon its haunches. This variety of methods to be pursued, according to circumstances, gives the rider various means of counteracting any opposition that may occur, without chastisement, and without constraint. It should be done merely by changing from one place to another; and either by using the reins *through the rings* at the different places, with more or less force, aided by the man's hands, or by the reins in the man's hands *only*. For according to an old observation, there are no better pillars than the hands of a man.

When the horse can *piaffe* without a desire of opposition, and with equal ease to itself, in any of these methods; the reins may be tied to those rings which they had hitherto been slipped through. In order to prevent too great severity, just at first, the driver's near side long rein should be kept on, and should be passed through the ring at the pillar, when the pillar rein is buckled to the mouth piece of the bridle. When in the corner, a black rein should be tied to the ring, of the same length as the pillar rein, and the driver's long

rein should be run through the ring at the wall, for the same purpose.

When the horse is tolerably perfect in all these lessons, and can bear being tied to the pillar without constraint, there are three methods in which it can be worked round it on the piaffe, in circles of that size which the length of the pillar rein will allow. The methods alluded to are—the same action as when going head *in* and croup *out* along the walls—head to the pillar —(which is only doing in smaller circles, and more constrained, the same thing as when making a *double* in going with its croup to the wall)—and croup to the pillar. This last is the same thing, as when the horse makes a double, when working with its head to the wall, whereby its haunches are the most constrained, by making the smallest circles. In order to work at the pillar in the same action, as when going head *in* and croup *out* along the walls, the black rein should just at first be put on to guide it with. When the horse is to go round to the left; the rein by which it is to be led should be buckled to the front part of the near side mouth piece, and the man should stand before the horse, with his left side advanced, and holding his rein in his left hand. He should describe the largest circle of all, leading the horse after him to the left, so as for its shoulders to describe the two next. Its croup, which ought nearly

Plate IX.



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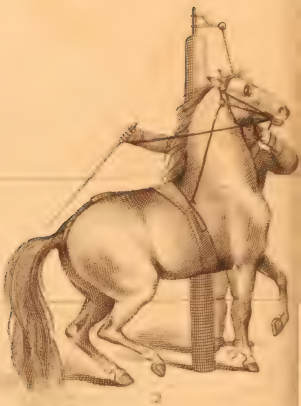
W. Skelton sculp.

to touch the pillar, should describe the two smallest circles. If the rein be not required to be put on to lead the horse by—just at first, a man may stand at the horse's near shoulder, with a switch in his hand, ready to take hold of the fixed rein at the mouth piece, if requisite, now and then, with his left hand; and ready either to touch the horse's nose with the but end of the switch, in his right hand, if it advances too fast; or to hit a blow on the back part of the horse's arm, if inclined to run back. He should keep close to the pillar, stepping backwards in the circle as the horse advances. As the action is meant to be the same, when going round the pillar, as when going round the walls, the horse should be bent to the right, and should cross its legs in four tracks to the left. This makes a variety in the lesson, and is very useful to those horses, that are apt to piaffe with their fore legs, hardly moving their hind legs—it also prevents them from retaining themselves. It is more severe than when done in larger circles along the walls, and is a greater stress to the hind parts; so that these lessons should not be practised, till the horse is nearly dressed. This lesson may be done either with long or short reins, according as the horse seems to require it.*

* The horses in this Plate are represented as doing it either to the right or to the left, and are supposed to be supple enough to require only

The next lesson, which is that of putting the horse's head to the pillar, is more easily done by the short reins, with a man at the pillar (as at No. I in this Plate) ; as it requires the driver to go too large a circle, when done with the long reins. In this case, the black reins must be put on, in the same manner as the rope reins were in the last lesson ; but instead of the near side rein being put through the ring at the pillar, it should be taken hold of very short by the man, who should stand close to the pillar, keeping the pillar between himself and the horse. This rein is only wanted just at first, in order to prevent the too great severity of the rope rein. If a rein be requisite, just at first, to lead the horse by, another man should stand before the horse and have his rein buckled to the front part of the off side mouth piece to lead it by. The man, at the horse's near shoulder, should hold the near side rein almost close to the eye of the snaffle. He must regulate his off rein to such a length, that while he holds it, he may also have the use of the switch in his right hand. With these aids, he should bring the horse's head pretty close to the pillar, in order to make its fore parts describe the two smallest circles, and its hind parts the two largest. The driver must

the aids of the driver's long reins, so as for him to keep their *plie*. His own time, in going round the pillar, is of course regulated by the time he wishes the horse to take in going round it in the *piaffe*.



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W. Skelton sculp.

stand on the near side, and give the aid of his whip on the near side flank. After a time, the driver may take the place of the man at the pillar, and hold the *pillar rein only* in his left hand, and the black rein on the off side in his right hand.* When difficulty no longer occurs in doing these lessons, another alteration may be put in practice for both of them. But this is still more severe, and should never be done till a horse is perfectly supple. By this I mean, that the pillar rein, instead of being buckled to the mouth piece on the *near* side, may be passed over the horse's shoulders, and be buckled to the mouth piece on the *off* side. The man at the horse's near shoulder will then make use of a black rein on the near side, by taking hold of it very short in his left hand; and the driver will have only the aid of his whip behind, so long as that is necessary—but this is the very touchstone of art. If the whip behind can be dispensed with, the driver should stand at the horse's shoulders for this purpose. When I say the driver, I mean the master; for the driver is the only man who should speak and regulate the whole. Having only the black rein on the near side to hold in his left hand, his right hand will be at liberty to give the aids of the switch. In going head *in* and croup *out*, if the horse be inclined to come round too fast, the rein may

* See Plate, No. I.

be held forwards and towards its jaws—it must consequently be pushed *from* the man. For the near side rein now regulates the whole, by being held *towards* or *from* the driver, as occasion may require.—The aids of the switch may be given either by being held at the horse's nose, if it hurries round too much; or occasionally by striking the horse either across the body or on the rump, if the hind parts do not work enough. The pillar rein may be put on in the same manner, when going with its head to the pillar, when the horse is tolerably perfect in that lesson. The driver when at the pillar, with the help of the near side rein only, in his hand, must then of course bring the fore parts *towards* himself, as before mentioned for that lesson.

In the next lesson, which is that of going with its croup to the pillar, the long reins may be put on again as when going in the lesson of head *in* and croup *out*. But the pillar rein must in this lesson be buckled to the *off* side mouth piece, for the horse must be on the contrary side of the pillar to that on which it is in the former lesson, so as to be between the man and the pillar.* A man may lead it by a black rein on the near side, if requisite, in order to keep its head out from the pillar, as far as the pillar rein will permit it. The driver must give the aids of the whip on the near side when going to the

* See Plate, No. II.

right. He must pull his off rein, more or less, when he touches the horse with his whip, in order to aid it in holding haunches, so as for the off side flank nearly to touch the pillar. The hind legs will consequently describe the two smallest circles, and be most constrained, and the fore legs the two largest. He must walk rather fast himself, as *he* will have to describe the largest circle.

The rings at the side of the pillar, are only required for occasional use, when the horse can bear to have the off side rein tied to them, instead of being held in the driver's hand, when bent to the right in piaffing, *de ferme à ferme*. The only aids, then required, are those of the whip, and the switch at their different places by two men; or it may be done with aid of the switch only, by the driver standing at the pillar, and occasionally touching the horse's nose with the butt end of it, or striking the ground, or the saddle, with the other end.

Less and less is required, in proportion as the horse gets more and more supple. When perfectly so, it may be driven on the piaffe, with two long reins, by *only one man* with its head to the wall, and from thence occasionally upon the volts. Having made two or three volts on the piaffe, or in terre à terre, in the middle of the house, it may be brought back to the wall without stopping, and from thence may be made to turn and piaffe down

instructions which are necessary for the rider, gives it no disturbance. Lucky it is for both parties, where such a horse falls to his lot; for otherwise, the horse is apt to be spoiled, long before the man is taught.

The rider should, properly, have two men to help him, while the master is giving the lesson. The utmost obedience should be paid to the master, and no other voice be heard. I shall now shew the method in which the horse ought to be brought into the house, and repeat a few observations, which have been made before. If a common saddle be put on, the stirrups should always be put through one another, over the pommel, before the horse is led out of the stable. This should be a general rule, either in leading a horse *in* or *out* of the riding house. A crupper should invariably be used, for reasons before mentioned; when a breast-plate is wanted, a crupper should also be used, in order to keep the saddle in its place. With these two aids, the girths may be quite loose; for, as before observed, the *play* of the horseman's body would otherwise be lost.* The bridle should be put on of such a length in the cheeks of the headstall, as for the mouth piece neither to gag the horse by being placed too *high*, nor to rest upon the *tushes* by being placed too low. But particular care should be taken not to let the

* See page 22.

throat-band be too tight—a fault too common—and which is particularly distressing to a manage horse, while in action—for it is doubly tight, when the horse is bending.—If a curb bridle be used for manage riding, instead of its being accompanied by a bridoon, the buckle and strap with the ring to it, should be fastened to the off side of the mouth piece of the bit. For this purpose it should be twisted round the branch above and below the mouth piece, and be firmly buckled there. A black rein should afterwards be passed through the ring of it, and be buckled to that part of the front of the bridle, where it joins the cheek, so as to embrace both the front and the cheek at that part. This may either be done so, or another buckle and strap being put on there, the rein having been put through the ring at the mouth piece may be put through that ring also, and be brought from thence to the saddle. It may either be put on thus; or having passed the rein through the ring of the buckle and strap at the mouth piece, it may immediately be buckled to the saddle. This should be done *selon le besogne du cheval.* The other end should be tied in a knot, and be of such a length as the rider may require. These things being properly done, the man should lead the horse from the stable to the riding house, by holding, with his right hand, either the near side rein, or the headstall, whichever he finds requisite.

When arrived at the door, he should always make a point of looking through the pane of glass, in order to see that no horse is passing, so as to impede his opening it with his left hand. As the horse is now going to be led into the house, I must repeat my observation on the absolute necessity there is, for an exact obedience being paid to any order that may be given to the man who leads it. At this time he should change his hands frequently in leading, as occasion may require it.

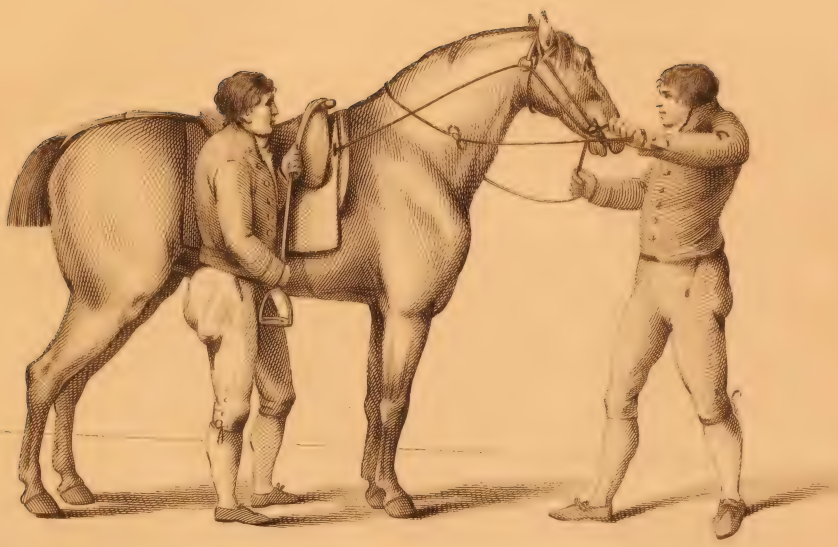
Many things seem so plain, that they appear hardly to be worthy of observation; yet they are seldom attended to. For instance, as before observed, every one knows that the effect of pulling *two* reins is to stop, and that of pulling *one* rein is to turn, yet it is seldom practised; for when one rein is pulled, in order to *turn* the horse, the other is seldom given. Another observation might also be made on what is not in general attended to. In *leading*—or in *riding* a horse—when its head is turned *towards* a person, its tail must of course be put *from* him. This, although so very common, cannot be too often thought of, in order to prevent many accidents which would occur without it; in a riding house especially, where only a given space is allowed for such particular movements, and where the greatest nicety is required in choosing the ground on which the horse is to work.

Having premised this, I shall open the door of the riding house, with such directions, as will shew the immediate importance of the observation. The man must, on entering, lead his horse towards the pillar with his *right* hand: he should then, as he goes along, come *before* the horse, and, changing sides, lead his horse with the *left* hand to the *left*-hand wall, leaving the pillar close upon his *right* hand. Having arrived at the wall, he should continue along it, with the horse nearest the wall, till he comes almost to the circular end.—By leading the horse with the *right* hand on entering the house, if it be unsteady by being above its work, (or for any other reason) the croup can immediately be put to the right-hand wall. For if it springs while the man holds it—as the *head* is retained, so will the *croup* advance of course; and if held in the *left* hand, according to the observation which has just been made, the croup will in that case be foremost before it can be put to the short wall on the left. The horse may then run back if it chooses, possibly to the great annoyance of those who may be riding there. By the hand being changed while the horse is leading, the same advantage is taken of the long wall on the left hand, as might be taken of the right-hand wall on entering, if requisite. While the horse is leading along this left-hand wall, the man is at liberty to turn with it at any time, so as to be totally out

of the way, if another horse be coming along the wall either way. When that happens—the man, having turned one horse's length, should lead the horse one circle entire round his own centre. This brings it back again to the same place, and allows the other horse this interval to pass in. If nothing happens to be in the way, when nearly at the circular end, he should turn with it into the middle of the house. Being arrived there—without stopping and without quitting his hold on the off side, he should advance a little before the horse, and take hold of the near side rein with his right hand, and should stop the horse chiefly with that near side rein. If it be led in with a curb bridle, the man's right hand, when he stops the horse, should be put as close as possible to the end of the branch ; so as to pinch the ring with his finger and thumb. It should be taken hold of equally close to the eye of a running snaffle, in case *that* bridle be put on. By this, the horse will stop with one haunch a little *in*, and consequently with its shoulders presented to the rider. In this position it should be made to stand upon all four legs.

All this may seem too much detail, but experience has shewn me the absolute necessity of putting it in practice exactly. The following remarks ought still more precisely to be attended to, for want of which I have known the rider have the greatest difficulty in

Plate XI.



H. B. Chalon del.

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W. Skelton sculp.

getting on horseback—indeed I have seen instances in which he has been put into the greatest danger; and has, for a time, absolutely given it up.—What has just been observed (namely, that when a horse's head is held one way, the croup must of course be the other), should here be particularly remembered: for, in general, the man who holds the horse, standing on the off side, pulls its head *towards* himself—if the horse does not stand still, he pulls it still more *towards* himself. At this time he totally forgets the danger into which he puts the man who is going to mount, by placing the croup of the horse so much nearer to him, as to put it still more out of his power to accomplish it—for the horse, thus held, is exactly in the proper position, either to kick the horseman, or to tread upon his foot with its hind leg.

When the horse stands properly upon all four legs, if there be two men to help the man who is going to mount, one of them should stand before the horse, and hold its head *towards* the rider, by putting his left hand a little *towards* himself, and pushing his right hand a little *from* himself. By this act, the croup will be *from* the rider. But most frequently the less the horse is held the better. In a case, where the horse was apt to run back violently, I have sometimes seen the stick with the strap at the end of it brought into use with very good effect. It should be buckled to the

eye of the snaffle on the near side, or be twisted round the cheeks of a curb bridle above and below the mouth piece; which is the best way of buckling it to its place. The man should stand in a sidling position towards the horse's near shoulder. He should be rather before the horse; and hold the stick with his left hand the forwardest. He should pull it *towards* himself; and endeavour to keep the horse's head towards the person who is about to mount. The stick being buckled on the near side enables him to put the horse's croup *from* the man who is going to mount. He should raise the head so high as for the horse to have its nose quite in the air. It is then in an impossibility of running back. But violent remedies should seldom be made use of, and are seldom necessary.

If there be only one man to hold the horse, he should stand on the off side of it almost close to the girths, taking hold of the headstall of the bridle, as well as he can reach it, with his right hand extended, and pushing it gently from him.* The nearer he stands to the girths the safer he will be in case the horse advances to strike him. If it happens to be impatient, and moves its position a little, while the rider on the other side is going to mount, he should invariably accompany it quite close,

* Where the arm was too short for this purpose, I have known the aid of the but end of the whip, or switch, called in with success, by pushing the cheek of the headstall with it *from himself.*

without letting go the stirrup leather. For if upon this the man gets rather further off, he is in a possibility of being struck by the horse; but hardly otherwise. If he moves his position at all, fearing that he should be struck at by the horse's hind leg, he should only go a little nearer to its shoulders; for the horse cannot strike him sideways with its fore legs. In this case, (properly) another man should be called in, who should hold the reins as before described.* The man on the off side should then resume his former position close to the girths.

The horse being held very close to the eyes of the snaffle, or to the rings of the curb bridle, let the rider, with a switch in his right hand, with the point held downwards, come quietly up to it, till he stands facing the horse's shoulder. His left hand is then at liberty, with which he may caress the horse, if it stands quietly. If a curb bridle be put on, let him take hold of that part of the reins where they are sewed together. For this purpose he should bring his right hand in front of that part of the rein of the bridle which is lying on the neck of the horse. With his thumb on the under side, and his finger on the upper side of this rein, let him pinch this part firmly. The rein on each side of the horse's neck will then be held at an even distance from his hand to the rings of the bit. His arm

* See page 159.

should then be extended upwards, till the reins are so far straight as for him to *feel* the bit without *acting upon it:* for if the bit be at all acted upon, it might occasion the horse to run back. While he is doing this, the man who stands before the horse should let go his reins for a moment. The left hand of the rider must then be lifted up almost close to his right hand. Putting two fingers quite *home* between the reins, let the other two fingers, (namely, the fore finger and middle finger), feel the off side rein on the outside of it, and let the thumb feel the outside of the near side rein.* Let his left hand, as above described, be then slipped downwards along the reins till it touches the mane of the horse. At this period, the end of the reins held by the right hand must be thrown out of that hand on the off side of the horse's neck.

If a running snaffle be put on, instead of a curb bridle,

* In the old method of riding, the little finger only was put between the two reins; but it cannot be too often repeated, than when a direction is to be given by pulling *one rein only*, the other rein cannot be *given* (that is slackened) too much. The power is not the same in creating this effect, when *one* finger only is put between the reins, as when *two* fingers are put between them. For supposing, for instance, that when the rider is mounted, his left hand is to be *carried* towards his right hand, with his nails upwards; the left rein would be more shortened, and the right rein more slackened, exactly in proportion to the number of fingers that are put between these two reins. The power of stopping a horse is also increased by it.

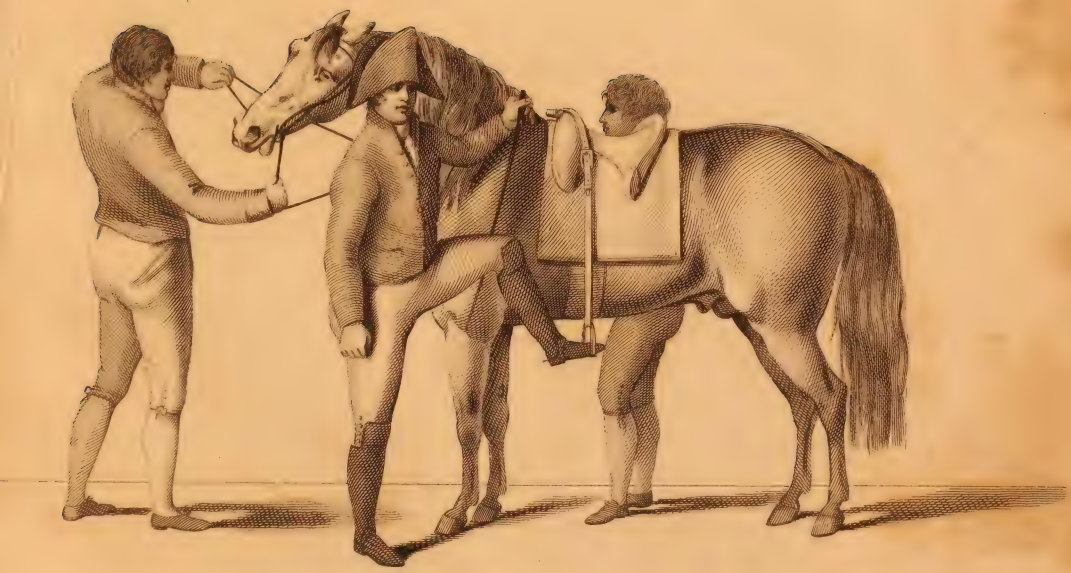
the rider must take hold of the *near* side rein, where it is buckled, or tied, to the *off* side rein. Holding this up in his right hand, he must put his left hand underneath it close to his right hand, and taking hold of it loosely, quite *home* in his left hand, he must slip that hand down again along the rein, till it touches the mane. He must then throw the remainder of the rein from his right hand, on the off side of the neck of the horse. Let him then hold up a lock of the mane with his *right* hand, and taking hold of it also with his *left* hand placed *underneath* his *right* hand, he should twist it firmly round the fore finger of his left hand, and bring the remainder of it within that hand. The switch should then be put quite *home* into his left hand, and the mane be firmly grasped by his finger and thumb. This is absolutely necessary to be attended to, being, as it were, one of the pivots, upon which he must afterwards turn in mounting.

His right hand being quite disengaged—with his body in an upright, easy position, let him throw his right shoulder back, and turn gently and gracefully upon his left leg on his own centre till his back comes almost opposite to the side of the horse's head ; or, as M. le Comte Drummond de Melfort expresses it, "*qu'il fasse un demi à droite.*" He must then put the poize of his body on his right leg—advancing his right shoulder again, let him take hold of the stirrup leather with his right hand just

above the iron. The part which hangs outwards should then be presented towards his left leg, which should be lifted up for the purpose at the same instant, and put into the stirrup. If all this be properly attended to, it will be the best method of ascertaining the distance he should stand from the horse. His body being then brought back, till he stands perfectly upright, he is at liberty to make a spring or two, if requisite, on his right leg, and at the next instant to bring his right arm forwards and take hold of the off side of the cantel of the saddle with that hand ; so that if his distance happens not to be exactly taken, this will ascertain it. He should spring up, so as to bring his right leg in air even with his left leg, and ready to be thrown across at the next instant.

If there be two men to help the rider, the man on the off side should take hold of the stirrup leather with both hands thus :—the right hand should be placed close to the stirrup iron, and the left hand just above the right hand. When the rider puts his foot into the stirrup, the left hand should be slipped up the leather close to the iron upon which they are suspended, in a *common* saddle, pinching them at the buckle, which should always be brought up to that part. If it be a *peak* saddle, his hand should be slipped up close to the bur.* The stirrup leather in this part must be pinched as firm as possible between

* See Plate XI.



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W. Skelton. sculp.

his finger and thumb, which should be kept upwards for that purpose. This will enable him to bear from his knuckles to his elbow, against the horse's side firmly and concavely; leaning on the stirrup leather with his whole weight.—Before the rider throws his leg across, his right hand should be shifted from the *cantel* to the *bur*, with his fingers on the *inside*, and his thumb on the *outside* of the bur. While he is doing this, the man holding the stirrup leather should slip his left hand down again, in proportion as he feels his counterpoize less wanted. This must be done quickly; his hand will then be out of the way of the horseman's thigh. At that time, the right hand should be taken away from the stirrup iron, which should be presented by the *left* hand to the rider's foot. That part of the stirrup leather, which hangs outwards, should for this purpose be held towards the horseman's leg, ready for him to put his foot into the stirrup, when he raises his toes for that purpose.

When he has a man to assist him in mounting, his girths should be only so tight as just to admit his hand, if he puts it between them. For it cannot be too often repeated, that tight girths should always be avoided in a riding house; as the pressure of them prevents the horse from bending so much as is required; and is frequently the occasion of its back being set up, besides

other bad consequences before remarked. In my description of the implements, it was mentioned that the bottom part of the stirrup iron should be made hollow, in order to receive the ball of the foot, and to prevent it from slipping;* as being the principal pivot upon which his body is to turn while mounting.

The rider being then in his seat—with his right hand still on the *bur* of the *peak* saddle, (or on the *pommel* of a *plain* saddle,) and his left hand not having yet quitted hold of the mane, let him throw his leg back again over the horse's croup for practice. For this purpose, he must first press his weight on his *right* hand, and on his *left* leg; and then bring his *right* leg close to his left leg, (in air,) and his right hand back to the cantel. For the better practising of this, a portmanteau might be put on to the horse's croup, if the rider be a military man; and he should practise it frequently, in order to be able to throw his leg over the largest quantity of baggage that is ever put upon a horse, without disturbing the poize of his body, and without interrupting the two pivots upon which it acts, by stooping too forwards. If I may be allowed the comparison, this is like a writing master's teaching a scholar to write a round text hand—slowly at first—in order, that by thus forming his letters large, and of a good shape, he may afterwards be able to form

* See page 28, and Plate IV. No. 14.

them in a smaller hand, of the same good shape, quickly, and gracefully.—When the rider has practised getting up and down at *two* times, sufficiently to be able to keep the poize of his body in doing it slowly—at the time that his right leg is in air, let him bring it to the ground again. With his left hand to the mane, as before, and his left leg in the stirrup, let him then make two or three bounds upon his right leg. With the spring acquired by this, he must throw his right leg at once, as high as possible, over the horse's croup, till in his seat; placing his right hand (at the different times,) as before directed. This must be tried on a very quiet horse, and I recommend his throwing it high, only for the trial, and in case of necessity. For having done this for practice, he will be able to do it with greater ease to himself, and consequently with less disturbance to his horse, when less exertion is required.*

* This can never be done gracefully with a short stirrup—nor can it be done so quickly. The shorter the stirrup is, the more effort the man must make to lift himself from the ground. For he cannot, with equal ease spring upon the ground two or three times for practice, as has been recommended, in order to give his body that proper equilibrium, which enables him to throw his leg steadily over a quantity of baggage. I will venture to say, that a man practising in the way that is here mentioned, with a stirrup of a moderate length, will spring up infinitely more quickly and more gracefully, than with a shorter stirrup. I will also venture to say, that the poize of his body will be better kept, while throwing his leg over.

The rider being now again in his seat, should let go the mane; keeping the bridle in his left hand, where he took hold of it. Before he takes hold of the off side rein, he should bring his right hand over his left hand, and take the switch gently out of it, turning the point downwards as he brings it back. He should then let his elbow fall easily down, for his hand to take hold of the off side rein. While the rider is changing his switch, the man who held the stirrup, should take hold of that rein loosely, in order to give it into the rider's hand. The man who stands before the horse, should now quit his hold of the rider's bridle, and stand still by the horse, and encourage the horse to stand still, till the rider has adjusted his bridle of such a length, as to be able to give the horse all its head, at first setting off; for he should feel his horse's mouth *as soon as* he has taken a step or

This will abundantly compensate for all the advantages that are said to be gained, by the leg being more easily thrown over the baggage, when standing on a short stirrup—for his body cannot be so firm. The power therefore, which is gained by the shortness of the stirrup, is lost by the unsteadiness of the body. For a man cannot venture to stoop his body so low when crossing his leg over in a short stirrup, as he can on one rather longer, and he can only lift his leg up in proportion as he stoops his body for that purpose. It must also be remarked, that a man who has a short stirrup to get up by, does it most by the pull of his arm, whereas the man who gets up by rather a longer stirrup, does it most by the spring of his leg. But of the length of the stirrups for different purposes, I shall have occasion to say more hereafter.

two, *but not before;* since (as before observed) the switch is the sail, and the reins are the rudder. The reins should no more be used, before the horse is put in motion (either by speaking to it, or by the switch,) than the rudder of a ship should be used before the sails are set. If a curb bridle be used, the same mode should in some measure be adopted in adjusting the reins to their length, as was done in first taking hold of them. For this purpose, let the finger and thumb of the right hand find that part where the reins are sewed together:—pinching that part firmly, and holding the right hand up with his thumb facing the horse's ears, let the left hand be slipped forwards along the reins, till it comes a little beyond the front of the saddle. The reins being then thrown from the *right* hand, and the curb bridle being adjusted; let the left hand help the right hand in settling the length of the off side rein, which I mentioned should be put on to it:—this should be held rather more forward than the curb rein, as it is a running rein. If a running snaffle be put on—when the *off* side rein is given into the right hand of the rider, it must be pulled through that hand, by the help of his *left* hand, till the length is adjusted. In the same manner, by the help of his *right* hand, he must slip the *near* side rein through his *left* hand, to the length he requires it. When running reins are made use of, no positive

directions can be given about the precise length at which they should be held. This must depend on the manner in which they are put on. For the reins should be held proportionably shorter at first, according to the number of levers to be made use of; as there is so much more rein in proportion to come into the hands, when begun to be used. In that case, it is frequently requisite that they should be held very short at first, and the arm be put much more forward than is otherwise right; for when it is intended to turn the horse directly, the right hand should be held almost close to the mouth piece, and the left arm be proportionably advanced, to *give* the near side rein. If fewer levers are made use of, (by both reins being only put through the eyes of the snaffle up to the head,) they need not be held so short.

The length of the stirrups should be determined by the horseman when seated. He should place himself just as easily on his saddle, as he would naturally do, were he on the bare back of his horse; raising the ball of his foot easily as soon as he is seated, in order to put it into the stirrup. This part when easily supported by his stirrup, should be nearly on a level with his heel. The rider should now sit with his limbs perfectly loose. Nothing can better demonstrate the absolute necessity of this, than by supposing a *possible*, and sometimes a *probable*

case, if he be seated on a high-couraged horse, or on an unsteady one, or perhaps both. I will suppose, that without the least notice to the rider, at first setting off, a *bound* is suddenly made in the one case; and *a plunge* attempted in the other. The rider, in the first instance, far from being discomposed, would only be put lower in his seat. For his limbs, being so loose, would fall still lower, in proportion to the hollowness, which by this exertion is made in the horse's back. If the back be set up in the second instance, it is still more requisite to sit loose; as nothing is so difficult to sit, as a horse that sets up its back suddenly, and attempts to plunge, without doing so. The most difficult next to that is, when it *really* makes the plunge by setting up its back. In both cases, nothing can save the horseman but his sitting perfectly loose—for the length of his fork is then undiminished *below*, and his whole body undisturbed *above*, so long as neither his legs nor his elbows, are lifted up by any exertion of his own. The length of the stirrups, by the directions that have been given, will be such, as that the legs of the rider can find them without disturbing his seat, in every exertion which the horse makes. For instance, let a horse be made to rise without a rider on its back, but with only the stirrups hanging loosely from the peak-saddle. The different parts of the sides of the horse, which these

stirrups will touch, in proportion to the height it rises, will determine exactly where the position of the horseman's legs should be, and consequently the length of his stirrups, so as to let the ball of his foot rest easily on the hollow of the stirrup iron. If they are too short, the horseman will not be able to get his legs far enough back, without violently pressing upon them; if they are too long, he will not be able to get them back without dropping his toes so much lower than his heels, as to run the risk of losing them. In either case, the muscles of the thighs and legs must be stiffened; and when any one part is stiffened, the poize of the body is presently gone.* Having now put the horseman com-

* Taking them as a body, no men ride so well as hack postilions, who are obliged to sit loose and throw their bodies back, when they happen to have horses which will not advance, so as to touch their collar. In this case they are *obliged* also to give them all their heads at first setting off; for if the rein were pulled by the least possible touch, the horse would never advance. Let any one observe the length of the stirrups of those postilions who ride horses of this description, which are often the highest couraged—if they are too short, they would lose their seat in throwing their bodies back; for the position of their legs would be more horizontal —if they are too long, their own ease would not be consulted,—for they would not be able to sit what is called the *New-Market hitch;* that is to say, so far to press upon their stirrups in the trot, as only to touch the saddle at *every other bound.* When this is mostly done by the action of the horse, so as for the man to use no more effort of his own, than by leaning his body a little more forward, (which of course throws him rather more off his saddle,) it is the greatest ease both to himself and to his horse. In the same

pletely in his seat, I shall make a few observations, on the different lengths of stirrups, suited to different purposes. In order to corroborate my opinion of the disadvantages of the shortness of the stirrups used by our cavalry, in opposition to the advantages said to be gained by them, I shall quote the sentiments of M. le Conte Drummond de Melfort. He says* " Si ce n'étoit " pas fronder le sentiment général des officiers de " cavalerie, qui sont convaincus, au point que rien " ne pourroit les en dissuader, que les cavaliers, pour " bien assener un coup de sabre, doivent nécessairement " avoir leurs étriers courts, j'entreprendrois de donner " des raisons que je crois capables de persuader, du " moins ceux qui préferent qu'on leur montre la vérité; " à la folle ambition de vouloir toujours que les autres " donnent dans leur sens." After so far agreeing with those, who are in favour of short stirrups, as to be of opinion, that the stirrups of an officer of cavalry, may be rather shorter than those of a manage-rider, he goes on by saying, " mais ci ces mêmes étriers, plus relevés qu'on " ne vient de le dire, forcent le cavalier à s'asseoir près

manner, I consider it much more easy, when a race horse or a hunter are at full speed, for the body of the man to be so far advanced, as for him *not to touch the saddle at all.* For in proportion as his body is advanced, his legs must go back; he is therefore said *to stand upon his stirrups*, which in fact he does—but of this more hereafter.

* See his Traité sur la Cavalerie, p. 27.

" de l'arçon de derriere, et que dans l'attente de l'évé-
" nement d'une bataille, ou d'un combat de cavalerie,
" où, d'après le principe reçu d'avoir les étriers courts,
" le cavalier soit à même, pour ce cas seulement, d'en
" tirer avantage, et qu'en attendant que cet événement
" puisse avoir lieu, tous les cavaliers soient forcés d'avoir
" leur assiette trop en arriere, et les jambes trop en
" avant ; je me récrierai sur cette premiere inconsé-
" quence, qui force toute la cavalerie à être toute la vie
" mal placée à cheval, pour ne tirer avantage de cette
" position défectueuse qu'un jour, peut-être, en deux
" ou trois compagnes." This perhaps somewhat resembles the remarks I might make on our own cavalry, though from a different cause. For the inclined plane on which (as before described) the dragoons sit, as their saddles are now made,* would force their seat too forward, were it not counteracted by the shortening of the stirrups ; so that instead of their being in a possibility of getting their legs back, they are thrown forwards, in the best position for spurring their horse's shoulders, and in the worst for any other purpose. Our cavalry having a double disadvantage, both from the shortness of their stirrups, and the make of their saddles, *must* bound upon them, when the horse makes a sudden jerk, as is too frequently seen. Nay, I will venture to say, that if

* See page 21.

a horse were first to rise, and then to launch out with a horseman on its back in this position—if the slightest touch were given to him sideways, upon either shoulder, it would throw him off in an instant. The disadvantage of short stirrups in mounting and dismounting, with ease and expedition, has before been mentioned.

Having already pleaded my excuse, for the observations that may be made concerning our cavalry, I shall now take the liberty of making a personal digression, as it appears applicable to my subject, and then return to it again. Some years ago, I had so very severe an accident, as to oblige me to forego the pleasure of hunting. In consulting my own ease, in order to enable me to enjoy as often as I wished, what was my greatest amusement, I pursued the following plan. The saddle on which I rode my hackney to cover, was made *ship shape*,* and my stirrups were of the length before described; and thus I sat at ease *au fond de la selle*. My hunter's saddle was generally made a little straighter. My reason for this was, in order that it might keep the better in its place, without the use of a crupper; as it is necessary for the girths to be so tight, as for the rider to be able to get on and off in a moment, as occasion might require; and sometimes whether the horse will stand still or not. This is the only case in which I

* See Plate IV. No. 2, and note, p. 25.

think tight girths are allowable, and consequently a crupper unnecessary. For if the girths be tight—a crupper, upon any sudden spring, is liable either to gall the horse's tail, or to snap; which last would frequently occur in the exertion of leaping. The stirrups on my hunting saddle were put one hole shorter, so that my legs could not be kept quite so far back, unless my body was a little bent forwards by rising upon them, when in full gallop, so as to make one line perpendicular from my hips to my heels. When in this position, I was just clear of my saddle. My legs being so far back, and my position but little elevated, it was still firm enough to allow me the free use of my arms, to direct the horse in any way without pulling at its mouth. By this, the *bars* retained their sensibility, whenever they were required to be acted upon, as a direction for the horse either to slacken its rate, to stop, or to turn. Had I been sitting easily upon the saddle, with my stirrups one hole longer, my natural position would have been one straight line nearly perpendicular from my *shoulders* to my heels. Being elevated upon the stirrups only sufficiently to clear the saddle, when my body was stooped forwards in the full gallop—my legs, as before observed, were allowed to go so much further back as to make a straight line perpendicular from my *hips* to my *heels*. My position was therefore firm, with the least constraint.

This was the more necessary, when it was frequently requisite to be kept as still as possible in this position, for some length of time during the chase, unless interrupted by leaps. When a leap presented itself, my stirrups were not so short, as to prevent my sitting easily down, and throwing my body as far back as was necessary, resuming my former position instantaneously afterwards. If they had been so short as those of our cavalry, and my body of course a *chateau branlant*, it would have been equally impossible for me to have kept my seat, without continually pulling at my horse's mouth for that purpose only. This is so frequently done, (by English sportsmen especially) that foreigners say of us very properly, " cut an Englishman's bridle " and he will fall off directly."

The above digression has been introduced, in order to shew what a similarity takes place in a party of cavalry, pursuing an enemy. The ease of a soldier should be as much consulted, as the ease of a sportsman. The latter may change his position at pleasure; may ride *home* in his stirrups, so as to alter his position for his own ease; may stand up in them, or not, as he likes; and has the free use of *both* his hands to guide his horse with. The dragoon must absolutely sit in the same position, frequently for a length of time. If he be confined and cramped by the shortness of his stirrups, he cannot help himself; for

neither his stirrups, nor the make of his saddle, will permit him to put his legs back. How absolutely necessary is it, that he should be firm in his position, particularly at times when his life is doubly endangered, by the uncertainty of the ground he has to gallop over, and by the leaps he may have to take, when pursuing, or being pursued by an enemy? Add to this, that when in a body—all possible regularity, circumstances considered, is to be preserved, so as for the line to be kept unbroken.

The position of the dragoon, in pursuit of his enemy, is nearly the same as that which I have mentioned, for the sportsman when at full speed.—In proportion as the body is thrown forwards, the lower parts must be stiffened. The higher therefore the knees are, the greater their tendency to slide up to the pommel of the saddle, if the horse makes the least false step; or by any sudden jerk or spring; *et alors il faut avoir recours à la main.* With this help, (the disadvantages of which Mr. de Melfort has very properly pointed out) the horseman might venture to throw his body more forward than when his stirrups were rather longer; but he is too much a *chateau branlant* to do it without this aid. The disadvantages therefore, are fairly pointed out by him, and I think are worthy of consideration. In speaking of the advantages of rather longer stirrups, he says very properly, that the rider

"*tenant son cheval entre ses cuisses, ses jarrets, et ses "jambes,*" sits so steadily as to be able to guide his horse with *one* hand, while he directs his sabre with *the other*. Let it also be considered, that where neither the bridle nor the mane are wanted to be held as *points d'appuie*—when he stands on his stirrups his body is unconfined. For his position is as firm, as if standing on the ground. Let us therefore suppose him on the ground; and that he is required to pull at some fixed object by a cord held in his left hand, while he leans forwards, to make a cut with the sabre in his right hand. Let him try whether he can reach his object with his arm stretched out, as exactly as if his whole body were unconfined, and his left hand at ease. In this last instance, he has the free use of both shoulders, to help him to exert, with the greatest force, the muscles of that shoulder, the arm of which is to be directed with the greatest strength, and with the greatest exactness.

Can this be counterbalanced by the advantage he can be said to lose, for want of a little more height, to aid the then uncertain fall of his sabre? or by the greater length he can venture to strike, with *more* risk of losing his seat, and with *less* power of guiding his horse; having only one hand allowed for that purpose? In this case also, he sits as steadily as if he were standing on the ground; having one hand at

liberty to guide his horse with at times, while he has all the advantages just mentioned, of using his sabre with so much greater force and certainty with the other hand. When his stirrups are too short,—as Mr. le Conte Drummond expresses it, " il est comme un château " branlant, et ne peut avoir, dans cette posture, qu'une " solidité factice, et incertaine, encore faut il, le plus " souvent, qu'il s'attache à la main, ce qui est un incon- " vénient des plus dangereux, dans un moment surtout, " où il est aussi essentiel pour lui, que son cheval ne " fasse pas de faux mouvements."

As I have dwelt perhaps too long upon this subject, I shall conclude this chapter by quoting a few passages from a pamphlet entitled, Rules for bad Horsemen, by Charles Thompson, Esq. This was some time ago put into my hands, and contains among others, some very judicious remarks. In the 5th Edition of it, p. 22, he says, " It is often said with emphasis, that such a one " has no *seat* on horseback ; and it means, not only that " he does not ride well, but that he does not sit on the " right part of his horse. To have a *good seat*, is to sit " on that part of the horse, which, as he springs, is the " centre of motion ; and from which of course, any " weight could be with most difficulty shaken. As in " the rising and falling of a board placed in equilibrio, " the centre will be always most at rest ; the true seat

" will be found in that part of your saddle, into which " your body would naturally slide, if you rode without " stirrups; and is only to be preserved by a proper " poize of the body." Page 25, he goes on by saying, " To have a good seat yourself, your saddle must sit well. " To fix a precise rule might be difficult: it may be a " *direction*, to have your saddle press as nearly as pos- " sible on that part, which we have described as the " point of union between the man and horse, however, " so as not to obstruct the motion of the horse's shoulders. " Place yourself in the middle or lowest part of it: sit " erect; but with as little constraint, as in your ordinary " sitting. The ease of action marks the gentleman: you " may repose yourself, but not lounge. The set and " studied erectness acquired in the riding house, by " those whose deportment is not easy, appears un- " genteel, and unnatural."

CHAPTER IV.

SECTION I.

THE BAD EFFECTS OF MARTINGALES.

As nothing has yet been said on the subject of martingales, which are too much in general use—before my rider is set in motion, I shall make a few observations on them. Although the bit, which is now made use of, is by no means so severe as formerly—yet, when accompanied by a bridoon, passed through a running martingale, the confinement is almost as vexatious, as the constraint of the former more severe bit was without it. Let the hand of the rider be ever so delicate, there must, in that case, be a constant pressure by the bridoon on the bars of the mouth, whenever the horse is in motion—for the martingale being fixed to the girths, the rings at the end of it, through which the bridoon passes, cannot yield to the motion of the horse. They are therefore the fixed pullies, through which the reins pass from the hands of the rider, previous to the communication with the horse's mouth. This continued pressure tends to benumb the most sensible parts; and

consequently to impede the comprehension of the horse, as well as to constrain the motion of its limbs. Fixed martingales prevent the action of the limbs still more, although they do not interfere with the mouth. When the seat of a horseman is not sufficiently steady for him to have his hands at liberty upon all occasions—the bridoon, when pulled at unawares, will not disturb the horse so much, whose bars have been deadened by its passing through the running martingale, as if their sensation had not thus been impeded. Therefore, perhaps to an unsteady horseman, it may be said to be of service. A bad coachman, for the same reason, gains an advantage by harnessing his horses extremely tight. For their limbs being confined by their harness, and consequently their action constrained, less nicety is required in keeping them together. But that man is the best horseman, who can sit the stillest, with the loosest reins—that person is also the best coachman, who can drive the steadiest, with the loosest reins and the longest traces.

If a colt naturally holds its head up, (a circumstance extremely to be wished by all good horsemen)—as soon as a circingle can be put on, the general practice is to put on a martingale with a headstall to it, which is fixed to the circingle under its belly. This—to be of any service—is buckled so short, as to be very painful to the

jaws, by confining the head downwards, more than nature intended it. It is consequently the first impediment to the motion of the limbs. For, observe a horse when loose in a field, at its first setting off from a *stand-still*. The head is immediately raised—the consequence of which is, that the fore parts are at liberty for action, and the weight is directly thrown on the haunches.

When a bit and bridoon are put into the mouth, and the latter is accompanied by a running martingale, the power of deadening the bars is double. For both bridles act on the same part of the mouth, and have the same tendency to pull the horse's head downwards. Both are frequently used at the same time; and then equally tend to confound the meaning, which the rider wishes to communicate; even if the horse, after a certain time, has sufficient sensibility left, to be able to comprehend *any thing*:—for as I before observed, the only medium of communication, from the rider to his horse, is by the mouth. The Duke of Newcastle was so much aware of the tendency which the bit had to deaden the bars of the mouth, that a caveson was made use of at that time, for the rider to have a power of raising the head with, occasionally, when put on single as at first. This was afterwards put on double, and made use of to bend the horse, without affecting the bars of the mouth. The bridoon used by the late Earl of Pembroke,

answered the same purpose, as the caveson did, when put on single, and acted on a more sensible part. It equally avoided the former laborious method of raising the head by degrees with the bit; and equally eased the bars of the mouth. For the bridoon, unaccompanied by a martingale, acts upon the *cheeks* of the mouth, especially when the hand of the horseman is raised for that purpose. The position of the horseman's hand is then very material, which is not the least so, when the bridoon is run through a martingale; as it can then only act upon the *bars*. But in the former case, if the reins of the curb bridle be slackened, when the hands are raised, in order to bring the bridoon into action—the bars of the mouth, not being at that time acted upon, have time to recover their sensibility.

Thus far I have only mentioned the general bad effects of a running martingale, in regard to *deadening* the horse's mouth. The ill consequences of it, when the horse is required to be *turned*, or to be *bent*, come next into consideration. If one arm of the horseman, with the bridoon in his hands, be extended sideways, so as for that rein to be nearly at a right angle from its neck; the line, by which the horse is meant to be turned, only reaches from his hand to the martingale. The remainder of the rein, from the rings of the martingale to the mouth piece of the

bridoon, makes a straight line downwards, towards the horse's shoulders; and conveys no other direction to the horse than for it to back sideways upon its *shoulders*,—for the head is prevented from being raised, so as to permit it to back upon the *haunches*. It is also prevented from being turned—by the rein coming straight from the mouth piece (the point of communication) to the ring of the martingale.—But, if the arm of the horseman be extended sideways, when the martingale is not used, so as for the rein to be nearly at a right angle to the horse's neck; that line, by which the horse is meant to be turned, reaches quite straight from the hand of the rider to the bridoon in its mouth. It forms, as it were, a portion of the turn, which the horse is meant to describe in advancing, and for which purpose it is pulled sideways. The communication is then at *one time*, and without interruption. It is also in this case upon the *cheek;* whereas, in the other case, it acts severely on the *bars;* and consequently continues to encrease the insensibility of the mouth, without conveying the meaning of the rider—for the effect of it is to back, rather than to turn.

When the stop is intended to be made—whether by the use of the curb bridle, or of the snaffle running through the martingale, the difficulty is equally great. For the bars being already deadened by the continual

pressure of the bridoon on exactly the same parts, upon which the curb bridle acts also; the horse is doubly provided with a defence against the rider. When the method of communicating the intention of the rider is thus counteracted, horses frequently *cannot* understand the meaning. When they *cannot* understand it, as well as sometimes when they *will not*, they are directly ready to play tricks. For, (as my old master frequently observed,) " no boy tries to " plague his schoolmaster, so much as a horse does " to plague a horseman." What is begun by constraint, is apt to be continued by severity; and instead of the master's receiving any *pleasure* in the progress of his scholar—at this period generally begins the *battle.* For the genius is longer in opening, when the means are so very inadequate to the end proposed. But the reason assigned for constraint is, that it is the shortest way. As to the boy—I *believe* it is not; as to the horse, I *absolutely deny it.* A sullen obstinacy is also in both cases frequently the result, where steadiness and obedience are required by means of constraint and severity. A mode therefore better suited to the horse's comprehension, by leaving off the use of the martingale, would avoid the necessity of inflicting a punishment, frequently as tormenting to the mind of the master, as painful to the body of the scholar.

SECTION II.

HELPS REQUIRED BY THE RIDER, IN FIRST GETTING ON THE BACK OF A COLT. METHOD OF RIDING IT SLOWLY, AND A LITTLE AT A TIME, FOR THE FIRST FEW LESSONS—AND THEN ON THE TROT AND GALLOP, IN *one piste, large,* AND ALSO IN CIRCLES. METHOD OF CROSSING THE HOUSE ON *one piste* FROM RIGHT TO LEFT, AND *vice versâ.*

THE manner in which the colt should be tied for the *longe*, and the method in which it should be worked in hand along the walls, with its head *in* and croup *out*, has been described in a former chapter. The use of working in hand, previous to the horse being mounted, has also been mentioned. When the colt has been *longed*, so as for it to be sufficiently *settled* for the rider to venture to mount—the black rein, and buckle and strap, should be taken off. If there are two men to help the rider, two long reins should be buckled—one to each eye of the snaffle. The reason, why the horse should be held with two long reins is—that those, who hold them for the rider, are not only in greater security themselves, but are ready to go on with the rider when he first sets off. This—when properly done, is the greatest help

to him. The colt thus prepared, should be brought into the middle of the house, and when there—the men should be placed before it thus. If there are two men—they should stand about six feet from each other, and about the same distance from the horse, with two rope reins held about that length from the mouth piece to their hands. The man standing on the off side, should twist that rein once, *quite home*, over his *left* hand. Having done that, he should firmly grasp his *left* hand with his *right* hand; by which he gets the use of both hands to the rein in the steadiest manner. The man, on the near side, should twist his rein over his *right* hand, and firmly grasp that hand with his *left* hand.

If the man on the off side should require a whip in his *right* hand, when it is meant that the horse should advance—*that* hand is at liberty to hold it, by the rein being held in the *left* hand. The man standing before the horse on the near side, has more power by holding the rein in his *right* hand, the bend of his arm enabling him to use it with more effect than when held in his *left* hand—for his right arm is held *concavely* towards the horse. By holding the reins in this manner, each man has the greatest power when he wishes to exert it. Their arms should be extended before them as far as they can, without being stiffened. The reins should be held *slack* enough, for the horse not to be sensible of being held,

and *tight* enough, for the men, by stepping back, to check them *towards* themselves, *in one time*, when wanted.

If the horse advances *straight* of its own accord, while the rider is coming up to it—the men should step back as many steps as the horse advances, and give their checks together:—for a check on each side stops a horse, or backs it. If the colt moves *sideways* towards the rider—the man with the long rein on the near side should step *from* the colt *sideways* on *that side*, as many steps as the colt takes—checking it as he steps. The man on the *off side* should at the same time go as many steps *towards* the colt, without altering his rein, as the other man steps sideways *from* it. This will slacken his rein entirely.—I cannot too much inculcate the absolute necessity of attending to so common a thing as that *two reins stop*, and that *one rein turns*. It is what every one seems to know, but what very few practice. By the man on the off side advancing, without altering his rein, the same number of steps, which the other man took sideways—it is impossible for the colt to check itself unawares with that rein, so as for the two reins to act at the same time; by which the intention of the check would be prevented. When the colt is coming back to its place by means of this check—the man on the off side must step quickly back to *his* place also, and the man on the near

side approach it, as many steps as the horse takes sideways to gain its place again—at the same time slackening the rein till he means to stop it. If the colt run sideways the other way, the same thing should be done *vice versâ*, with the same attention. If it runs back, the two men should remain fixed in their places. The consequence of this will be, that it will probably only run back as far as the length of the reins permits it. If the colt still forces itself back—let the men indulge it in the thing for which it wishes, and back it down the middle by checks being given by each man at the same time, to the end of the house; or as far as it chooses to go: and let the rider endeavour to begin to mount it there.

If the colt be tolerably quiet, I have seldom known the assistance of above *one* man required. In this case one end of his rope rein should be buckled to the off side mouth-piece, and the other end of it should be put through the eye of the snaffle on the near side, and then slipped on to the upper part of the cheek of the bit, having taken it out of the loop for that purpose. The rein on each side should then be taken hold of, about three or four feet from the horse's mouth:—the man having twisted it round each hand, his arms should be extended and held wide apart. The middle part of the rein will then be neither so short as to prevent either hand

from acting separately; nor so long as for the man to be in danger of treading upon it. His two hands, aided by his legs, must now do the same offices, as I before mentioned, the *two men* should do; carefully recollecting, that in *making* or in *preventing* the horse from going sideways—when one hand *checks*, the other hand must *give entirely;*—that is, the other rein must be thrown forwards to the horse, for fear of a check being given unawares. Let this be thoroughly attended to.

His own position must also be strictly observed, lest the colt should plunge suddenly upon him. He should therefore stand rather upon the near side of the colt, in the manner before pointed out, when holding the horse with *short* reins.* This will enable him to let the colt slip by him, if it plunges notwithstanding the check. The colt being now held by one—or by two men—as above described; the other two men should approach it quietly and carefully, one on each side. The man on the off side should take hold of the stirrup, in the manner before mentioned, and be ready to hang upon it with all his weight. The rider (having previously pulled off his spurs for safety) may then put his foot into the stirrup as before described, and rise upon it *without crossing his leg over;* being counterpoized by the man on the off side. This is the utmost that should be

* See page 159, and Plate XI.

attempted at first. It should be done after the colt has been worked in hand; and if it stands still, it should immediately be caressed, and put into the stable. If it will not quite bear this, no more should be attempted than it *will quietly bear*. After the next days lesson—if the colt is perfectly quiet; the man or men, holding the reins, should, by stepping back a little, and speaking gently, pull it two or three steps forwards, while the rider is standing in equilibrio, with one foot in the stirrup, one hand holding the mane, and the other on the cantel of the saddle; *ready* to cross his leg over, *without doing so*. After the colt has gone two or three steps, it ought to be stopped by checks given by the man standing before it—for the reins should not yet be put on for the rider's use. This will prove, whether the colt is not only quiet while *standing still* with a weight upon it, but also while *walking forwards* with the weight. The rider is in perfect safety at both these times, let what will happen—for by stepping on the ground again with his right leg, in case the colt is unsteady, he is totally disengaged.

At the end of the next days lesson, if this point be gained, the black rein, with which the colt was tied, should have one end of it buckled to the off side eye of the snaffle, and the other end tied in a knot to the near side eye. This forms a plain snaffle bridle—the long

rein or reins should be put on as before. Let the rider, when going to mount, put the near side of the black rein quite *home* into his left hand. Having also taken hold of the mane with that hand in the manner before recommended, and holding the stirrup with his right hand, he should afterwards stand some little time upon his poize on that stirrup. If all is quiet, he may then venture to put his leg across gently. When in his seat—the off side rein should be put into his hand by the man on the off side, after he has given him the stirrup; into which his foot should be put, in the easy manner before described; without, upon any account, stooping his head down to look for it.* This last observation may seem too trifling to mention, but it is of the utmost consequence that it should be attended to. For, besides the ungracefulness of a man's stooping to look for his stirrup, supposing that the colt gives a sudden plunge at this time—the man's back is naturally lowered a little when he stoops his head down; and the plunge, when he is in that position, might throw him off in an instant.

When the man has got both feet in the stirrups, let him sit there quietly for an instant.—If the horse is totally undisturbed by it, the man, or men, who stand before it, should lead it forwards for a few steps as before, and then stop it there. The man, who held the stirrup

* See page 170.

should have a switch in his hand, which he may either give to the rider at the time, or reserve for the purpose of tapping the ground with, to make the colt advance. After the horse has walked these few steps, the rider should get down again as quietly and as slowly as he got up. For this purpose, the man on the off side should approach the colt again very gently, and watch the time when the rider places his right hand on the *pommel* of the saddle, as an old, easy, *plain* saddle should be put on at first. At this period he must take hold of the stirrup leather near the iron, with his *right* hand—his *left* hand should then be slipped up the leather as soon as he perceives the rider going to put his leg over. He should bear his whole weight upon it, as mentioned before, for a counterpoize.

This insensible progress should be carefully attended to, whether the colt seems to require it or not. For the springs of a colt are sometimes made so suddenly, (even when every thing seems to be going on as quietly as possible) that the rider cannot be too much upon his guard. When it *does* happen, he must call to his aid all his presence of mind. In the old French schools, the riding master's expression to his scholar upon those occasions, was, " Monsieur, soyez *present*." At the instant—sitting tight naturally suggests itself, which is the only thing to be avoided. Instead of this, if a man can but keep every

limb almost as loose as if he were fast asleep; those limbs will naturally continue to drop in the place where they were, before the plunge happened. The *legs* will drop, the *elbows* will drop, the *body* will drop. In the other case, when one part is *stiffened*, the stiffness of the others would follow of course. The knees would slip up by the jerk towards the pommel of the saddle, owing to the convexity of the horse's body—the legs would, of course, get forwards towards the horse's shoulders—the stirrups would, in consequence, be slackened (unless his toes were very much stretched out to avoid it,) and his elbows would quit his sides, and probably fly up as wings to help him from his seat. All this would happen in one second of time, as I have frequently seen.

The horse having been worked in hand the next day as usual, the same caution should be observed. The rider being then easily in his seat; let the man, who holds the stirrup, take another switch in his hand, besides that which he is to give the rider. Let two black reins be previously put on, each of them passing through the eyes of the snaffle, and buckled to the half ring at the headstall. The other ends should be tied together of a convenient length for the rider to be able to hold them separately in each hand. They should neither be so long as to catch to his saddle flaps, nor so short, as for

his hands, when separated, to catch the middle part when they feel the mouth piece. The man before the horse must now lead it forwards with the long rein as before, towards the wall to the right. He should for that purpose step rather sideways. If the colt is inclined to stop, after having gone two or three steps (from recollecting the orders which had been communicated to it for that purpose the preceding days) let the man who held the stirrup strike the ground with his switch. He should follow the colt quietly for that purpose. Having arrived at the wall, it should be led for a few steps only, or through the two corners if possible, as slowly as it can walk. Having done this, let it stop there, and be caressed.

At the next lesson it should be led about half way down the next line, and from thence into the middle of the house; where it should be stopped in any attitude convenient to itself, and not inconvenient for the rider to get off its back. No precision should ever be attempted at first:—whoever tries it, will find that more harm is done by the attempt, than can compensate for any good that may be expected from the progress. The colt must begin by doing *ill*, before it can be expected to do *well*. The next days lesson should be the same; only that a little more may be attempted than the day before, if all is quiet; but by no means otherwise. In

this case—the colt being led through the two corners on a walk—if the rider finds it inclined to trot a little, let the man who holds the rope-rein turn his back to the colt, and run along the house with it *large*. The man who held the stirrup, or more properly the master, should then take a long whip in his hand, and follow the colt; striking the ground if required, in order to keep it forwards. I say the *master*—for the greatest judgment is required in doing this. Indeed, (as Sir Sidney Medows used frequently to say, and as I have since known by experience,) "there is more art in *following*, than there is in *riding*."

Having now brought the colt to go *large* round the house—the rider may, on quitting the circular end, attempt to turn it to the opposite wall, the master standing on the outside of the circle, ready to strike, either the wall or the ground for that purpose, in the manner that is mentioned when working in hand.* Having succeeded in turning once or twice, for a few days—the next insensible progress is that of riding in circles on the trot and gallop. At this period, if *two* men are running along with the colt with long reins; the man, holding the near side rein, may venture to take that rein off. If only one man is running along with it, he may venture to slip the near side end of it from the

* See page 36.

cheek of the snaffle. This will give him the full length of the long rein to help the rider with in the *longe*. The latter having both reins up to the headstall, should only endeavour to raise the horse's head as high as he can, and to make it trot out *quite straight*. The master's long rein will help to bend it a little, every time the horse happens to feel it; and this is sufficient *plie* just at first. It is also of great service in the longe, in preventing the horse from hitting the rider's leg against the board by any sudden exertion.—Another great use of the long rein is that of being able to bring the horse forwards by it, in case of a sudden stop of its own accord, or in case of its rising suddenly when inclined to plunge. The man's position, in the circle which he must describe when going in the longe, must be so far *before* the horse, as to let the rein be slack in its progress, yet for him to be able to let the colt immediately feel it pull *forwards*, whenever it attempts to rise of its own accord. The same thing should be done when going *large*—for the reins of the rider, being both of them placed up to the headstall, it is not in his power to prevent the colt from rearing by holding them ever so low. The only way, therefore, in which this can be done, is by the horse's perceiving itself to be always pulled down again, by the long reins before it. The business of the man who follows with the whip, should be that of striking the

ground at that moment. The colt then finds itself disappointed two ways, when endeavouring to stop and rear—first, by being pulled down again by the rein before it; and next, by being driven on by the whip behind it.

With these aids, the rider has nothing to do, but to sit loose enough, and help with his switch to keep the colt in progress, till he chooses to stop it. The greatest care should be taken never to let it stop of its own accord. But when I say this, the utmost judgment is also required in keeping it forwards. For, at this time, two or three men must be exactly in their places, and in perfect union with the rider in their different operations. It must be considered, that a colt has not been used to have so many persons about it at a time, and that it likes to stare about, and not mind its work, just as much as a child does; and is often more on the watch to play tricks. It must also be made to comprehend its lesson, as a child must; and if the men are in confusion, or in wrong places, and do not comprehend what *they* are about, the colt *cannot;* and the consequences will probably follow, which were observed in a former chapter.

When all is quiet after a few lessons in this way, the rope rein may be left off, and a black rein be slipped through the off side eye of the snaffle, with both ends returned into the hands of the man who stands before the

horse. When the rider is going to mount, this rein may be held short on the off side, and the rein of the rider's bridle on the near side. Instead of the horse's being led by the rope rein all the time, it must now be led by the black rein thus doubled, till it has gone one turn round the house. If all then appears quiet—without the horse's rate being interrupted, let him hold the *buckle* end of the rein in his hand only, instead of both ends. The other end will consequently slip through the eye of the bridle, and fall on the ground. The man, taking no notice of this, should continue to run along with the colt, keeping at the same distance, as when he held it. Otherwise, as the colt has hitherto been led, it will, sometimes, without that aid, not understand that it is required to go forwards. For it must be recollected, that the hand of the rider, let it be ever so fine, pulls it the contrary way to what the long rein did.—For want of this being attended to, I have known a colt rear and plunge as soon as the long rein has been taken off, and the man quitted his place, that never attempted it before. The man, who followed with the whip, should also still continue to follow, if he is wanted. If not—while going on circles at either end of the house, he should stand on the outside with his arm extended, so as to help the rider in turning, in the manner that has been mentioned in a former chapter.

It cannot too often be repeated, that the rider should sit as loose as possible. For if the colt happens suddenly to be inclined to stop, and attempts to rear, the man may touch it behind with the long whip, instead of striking the ground. In this case, the next thing which the colt (being disappointed in rising) may probably do, is to launch out. All this requires but little of the rider's attention, if he sits loose enough not to be embarrassed about his seat; and consequently to be able to attend to nothing else, but keeping his horse forwards on the trot or gallop, as fast as it is inclined to go. I have myself witnessed a singular instance of a colt being on a sudden discontented with having a man on its back. This horse retained itself, and plunged so violently, as neither to mind the rein *before* it, nor the whip *behind* it. The man sat still as long as he retained his senses—the colt at last shook itself violently, and by that act, threw the rider. The same man was afterwards thrown off twice in that way, though perfectly aware of it. After this, a boy was put upon its back, who was a good rider, with all the helps that could be given him—but exactly the same thing happened. The colt was perfectly quiet both before and afterwards, so that there was no use in punishing it. The master's judgment was then required in finding a substitute for the rider. A sack was filled with clay, and slung on each side. It

was contrived to be tied so tight, that the colt never succeeded in getting rid of its burthen, and consequently never afterwards attempted it.

When it has learnt to trot and gallop large and in circles—first to the right, and then to the left—without the assistance of the long rein at *separate* lessons, the rider may try if it will cross the house. For this purpose, one man should stand in the *centre* of the circle, and another man should stand facing the circular end, on the *outside* of it, near the wall on his right hand. The rider should bring his horse to an easy trot in the circle, and attempt to cross the house immediately from right to left. The two men, having each a long whip in their hand, should, for this purpose, accompany the horse on each side, more or less, according to their judgment at the time, either quietly or by striking the ground—in order to help the rider in his directions to the horse, to cross it exactly, so as to arrive at the opposite wall at that part, where, if a circle were made of the size of the breadth of the house, it would touch that wall and the end wall. This is a great help to the horse if properly done. For at this period, it cannot be supposed sufficiently to understand the reins of the rider, so as to obey them as exactly as he wishes, when deprived of the aid of the wall. This should just at first be the end of a lesson, by stopping the horse when it arrives at the opposite wall.

When difficulty no longer occurs in doing it from right to left, the same thing should be done from left to right. The rider's body should always incline a little *inwards*. During the progress of this lesson, the placing of the reins may be altered, according as the horse may seem to require it,—but, in the beginning, the more simple the better; as a colt cannot always comprehend the double reins just at first, and will be frequently apt to retain itself when they are placed so too soon.

The colt should at first only go straight, with its head as high as possible. If it leans upon the bridle—the rider, making one hand help the other, should take hold of the reins as short as he can. Holding his hands very forward, and sitting very loose in his seat, he should saw it through and through the horse's mouth; not by *checks*, but by *sawing*—pulling it *through and through*, as far as each cheek of the mouth piece will let it come. If more power is requisite, and the horse is still heavy in hand, and throws its head out too much at this period, the off side rein may be altered as follows.* It should be buckled to the saddle, and put from thence through the ring of the buckle and strap, which should be put to the headstall:—the rein, being brought from thence through the *inside* part of the eye of the snaffle, should be tied to the near side rein.

* The reason why, the *off side rein only* should be altered, is that the horse has in general more difficulty on the *off* side than on the *near* side.

A quick progressive motion, with the head very high, is at this period all that is required; therefore the less restraint the better. Infinitely greater judgment is required from the followers, in giving their aids so as to quicken the rider's progress, and prevent the horse from stopping, than is wanted by the rider. These aids I have described—care should be taken to let the horse go fast down the line, and to *take it up* in the corners; paying little attention just at first, as to whether it goes right or wrong. For the great thing to be obtained at that period is, a continued progressive motion, never to be stopped, but by the will of the rider. The younger the colt is, the shorter the *reprise* should be—for it must be recollected that young things are apt to be giddy. Colts are also soon out of wind, till they are used to their work.

When a quick progressive motion can be obtained, the manner of riding it with the head *in* and croup *out* should follow the same, as when working in hand—for the rider should never attempt to practise any thing on the horse's back, which is not tolerably familiar to it to execute in hand. The great use of working in hand is, (as before observed) that the rider's work is advanced by it. For the horse, having previously practised the lesson in hand, only feels half the difficulty in learning it when mounted; and the man feels less difficulty in making the horse obey him.—At the end of every day's lesson,

the colt should be put gently back by a few steps only at first. In doing this, the rider's body should be placed rather forwards; but he ought by no means to lean upon his stirrups. He should sit most perfectly loose. If any difficulty occurs, so as to require help, another man may be called to his aid. This man, if it can be ventured, should strike the ground *before* the rider with a long whip, looking the horse full in the face. But this, like every thing else in following, must be done with the greatest care and judgment.

SECTION III.

POSITION OF THE RIDER, SO AS TO ACCOMPANY THAT OF THE HORSE, WHEN GOING ON THE LINES OF ART, WITH ITS HEAD *in* AND CROUP *out*.

WHEN the horse can trot *large* with ease to itself on a straight line, to the right and to the left, and can bear the reins placed double, (if they are required to be so) the croup may be put out a little. The forward quick progressive motion should then be rather restrained, and the colt be brought insensibly into the same position, as in doing it in hand when tied. The man's position should also be altered a little, so as for his *plie* to accord with that of his horse. This should be the study of the rider—by feeling every spring of the horse under him so exactly; and by bending his own body so precisely; as to make it easier for the horse to accompany the rider's *plie*, than to go in any other method. For this purpose, his weight should be so placed, as for the horse to feel it the most on those parts, upon which it is going to spring. If the weight of the rider be *properly* placed, the spring of the horse will be increased by it for a short time; that is to say, so long as the muscular power is exerted in propor-

tion to the weight which is added to it. If it be *improperly* placed, the horse's spring will not only be impeded by it, but its *plie* will never be properly obtained:—for the parts which ought to work the least, will work the most, when going in circles especially:—the horse will also be in greater danger of falling, when the poize is improperly placed. It is equally requisite for the *man* to have his poize, as it is for the *horse.* I have seen an instance where the horse was supple, and where the man had *not got his plie*, of the man's falling off, by the horse's merely making a trip when *longing* on the lines of art, from which it recovered itself instantly. I shall now observe, how the position of his body should be, either when the horse is going in circles on the lines of art, or with head *in* and croup *out* along the walls.

The method of working the horse in hand, in both these ways, has been mentioned before. Its body is required to be very much bent, in order to describe the four *pistes* in either case.* When going *large* with its head *in* and croup *out*, the general method is only to put *one* shoulder in, which the French call, "mêtre l'épaule "en dedans." It was Sir Sidney's method, and I have always found it the most effectual to put *both shoulders in;* that is to say, "les épaules en dedans;" which is better described by calling the lesson—head

* See pages 49, and 102.

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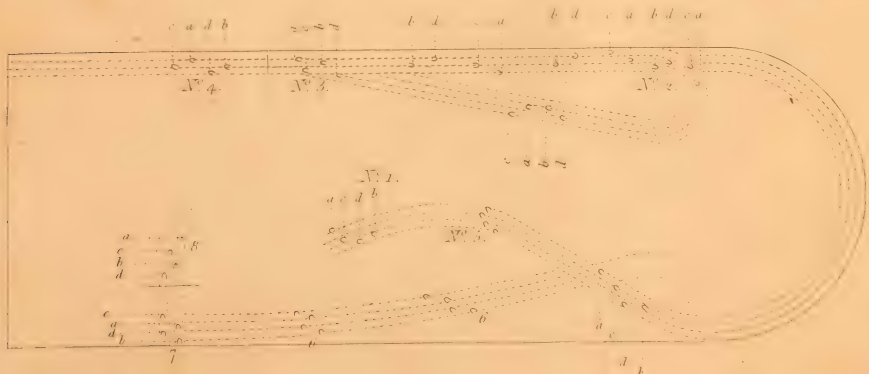


in and croup *out*, which in fact it ought to be, nearly as much as in circles. It must be observed, that in going to the right for this purpose, the *near-side* legs of the horse are bent inwards, so as for those on the *off-side* to double over them, as before described. To accompany this, all the *left* side of the rider should be advanced, that is bent inwards, and all his *right* side kept back.* Therefore, from the first moment of his setting off, all his left side should be brought forwards. When his left arm (being lifted up and easily bent) is very much advanced, as it should be, without altering the length of the rein in that hand; the horse will have all its head on that side, as it ought to have. But previously to this, the left hand should help the right hand in pulling the off rein through it, so as to take very short hold of that rein. The right hand should be slipped forward for that purpose, more or less, according to the number of pullies the rein has to run through.† When the horse has advanced two steps from the middle of the house, (but not before) he should *carry* his hand *from* the horse with his *knuckles* up, and should then draw it back again, nearly as far as his hip, by which the horse's croup will be turned to the wall on his right hand. If it turns too short by this act—the right hand, being raised for the purpose, should be carried a little *towards* the

* See the Plate. † See page 169.

wall, with the *nails* upwards. More or less exertion of the right hand, either the one way or the other, according to circumstances, is all that is required in circles. The left rein should never be used in circles, but when the progress is dangerously fast—when false —and in the stop. When going head *in* and croup *out* along the walls, the left hand may be used a little, so as just to prevent the horse from turning. When coming to that lesson without stopping from the lesson on circles, the right hand should be carried with the *nails up* towards the horse's neck, in order to shew that it is meant to go *large*. This should be continued more or less, according as it is required for the horse's croup to be kept more or less *in* or *out*. The position of the man's body—advancing all his *left* side, keeping back all his *right* side, and leaning upon his *right* stirrup, is very material. This, and the use of the right hand, held a little *towards the wall* with the *nails up*—or with the *whole arm* more or less extended *towards the centre with the knuckles up*—should do the whole. As the off side of the horse is to be kept back, so should the man's right leg be kept very far back to accompany it; and nearly his whole weight should be leant upon that side. *His* head should be kept to the right; as *his horses* should, *and both man and horse should look very much inwards*. As the horse's head is not meant to be kept high in this lesson, the man's

body may be kept rather more forward (except at particular times) than in any other lesson.* His aids should chiefly be given with his *left* leg. This, being advanced as before mentioned, should be kept loose for that purpose. The switch in his right hand may occasionally be used—but it should be seldom done—for the horse may be disturbed by it, and go false immediately, which fault

* In order to shew the effect of the position of both the man and the horse, let us suppose the rider to be already *made*, and the horse required to be suppled—and then consider what happens. The horse's head is pulled round to the right; and the croup is stopped by the wall: so that the hind parts are pulled round also. The right side of the man has the whole of his weight pressed against the horse's off side, so as to restrain that part. Thus, its body is held *concavely*, while the two ends are bent inwards. In this position, the horse is to be worked, so as to bend with the greatest effect from the head to the tail.

In order to shew this more clearly, let us suppose that I wanted to bend the long whip in my hands, with the greatest power short of breaking it; how should I hold it for that purpose? I think, I should take hold of the thong very near the *keeper* with my *right* hand; and leaning upon the ground on my right knee, and holding the handle of the whip in my *left* hand, I should put the middle of the whip to my left knee, and pull each end of the whip inwards towards my body, till the part of the *crop* towards the *keeper* was so much bent, as nearly to break it. In order to adopt the simile, we must suppose the *keeper* which is pulled at, to be the rein towards the horse's bit—the end of the *crop* toward the *keeper* to be the horse's shoulders which are required to be bent the most—the middle of the crop which is pressed against the knee, to be the body of the horse, which is leaned against by the man's thigh, by the pressure of his weight against the stirrup; and that part toward the handle, which is held in his left hand, to be the haunches, which are required to be exerted the least.

often takes the rider a great deal of time to correct afterwards. The voice is the best aid, although it should not be continually given.

The horse should be permitted to go easily from the trot to the gallop, and vice versâ according to its inclination provided it goes right. This is the most useful lesson that can be practised both for the rider and for the horse. By permitting the horse to go from the one to the other, it is the least constrained; and nothing conduces more to improve the seat of the rider—for he should be able to feel accurately under him, when the horse goes true or false. In the trot—this must be determined by the working of the shoulders; and his rein should either be pulled or given, according as he finds the horse ready to set off in a true, or a false gallop. For if this work be not done accurately, the horse's shoulders will only be stiffened, and the horse will be bent to the left, instead of being bent to the right—so that nothing proves more effectually the truth of the work, and the accuracy of the rider in feeling which shoulder works most, than permitting the horse to go from the one to the other, as mentioned above. For as in the gallop to the right, when the impulse is given by the *near* legs, and the poize of the body is in consequence thrown on the *near* side, so as for the *off* shoulders to work the most:—so in the trot—when the gallop to the

right is intended to be immediately produced by it—the poize of the horse's body and impulse should be placed across, upon the *near* leg before and on the *off* leg behind. The off shoulder will then work the most, and be the most at liberty to lead. For, if the contrary happens—notwithstanding the horse is so much bent to the right, the *near* legs will lead, when the gallop commences. This is easily seen by use, and should be as nicely *felt* by the rider,—for those legs, which receive the greatest share of the weight upon them, will hit the heaviest blow upon the ground. In the same manner, a man wishing to alter his rate of running, so as to hop first upon one leg and then upon the other, if he wishes his right leg to lead in that kind of gallop, will hop the hardest on the left leg.

I have expatiated the more upon this, in order to shew the necessity there is, that the rider should pay the utmost attention to it. On the nicety of his feeling this action of the horse under him, almost all the art of riding depends; for this lesson is the foundation of all the others; and that by which a horse (if it be ever so well dressed) should generally be begun, so as for the shoulders to be properly suppled; by which the fore parts are afterwards more easily raised. But, even the false action of a colt, however necessary to be strictly attended to afterwards, should not be regarded so much

at first, as the main point is to get the colt to advance; and if the rider understands how to feel the colt properly under him, it will soon go right again for its own ease. Therefore, it must either be suffered to go on wrong for a short time, just at first, or not, according to circumstances.*

Horses are generally so much more supple, by nature, to the left than to the right, that they do not require to be worked in this lesson, so much to the left hand; nor is it requisite for the croup to be kept so much out to the left, as to the right hand—for, in general, the rider will find much less difficulty in making the horse bend to the left hand, when it is able to cross the house steadily for that purpose. The late Earl of Pembroke says,† "this lesson of the *epaule en dedans*, is a very touchstone "in horsemanship, both for man and horse. Neither "one nor the other can be dressed to any degree with-"out a consummate knowledge of it; but it must not "on any account be practised in the field in exercises, "or in evolutions." This certainly can never be practised in a body; but, I cannot help thinking, that it might frequently be practised to great advantage, by a few single horsemen at a time, following one another, head *in* and croup *out*, on a piece of plain ground;

* See page 45 for this, and page 38 for the aids which the rider may require when the horse is *longing*. † See his Treatise, page 41.

taking advantage of a hedge for that purpose, and one corner to turn in. My reason for thinking so is, that I have now and then, in some measure, suppled a horse by riding it in this way about my own farm, with a bit and bridoon on, without ever taking it into a riding house, as it was occasionally rid by others.

By the method just mentioned—a horse, with a tolerable disposition towards it, will in a few months get supple enough to take its right leg in setting off in a gallop, and stop on its haunches, at places where it has been used to stop; at which time it can easily be reined back a step or two. If the horse offers to gallop false, when more than one are doing it at a time, no interruption need take place; for the rider can always turn, so as to place himself the last of his companions. It must also be considered, that when going *head in and croup out* to the right; if done properly with *both* shoulders *in*, which requires the greatest art, the horse doubles its legs to the left every step it takes; so that on this account also, it is not required to be done so much to the left. In exercising out of doors—when the horse is tolerably perfect in this lesson, it might also soon be made to turn at the corner, and come down the middle of the field in full gallop, and to stop on its haunches immediately at some given place. After it has recovered its breath—it might, by use, be made to set off again directly on a

gallop.—When tolerably perfect thus far—by taking rather more room in the turn, *two* or *three* horses might be made to gallop down the middle of the field, so as to keep the line, and to stop at the same instant. When able to do this easily, a long demi-volte might be attempted, for which the horses would thus be prepared; and one after the other might make the demi-volte, holding haunches, and join the same line again, with the horse's croup to the wall, after the last man had past the other way, if only three or four were at work at a time.—When continued in this way on the trot to the right, with the croup to the wall—the near leg doubles over the off leg—and the off leg has already doubled over the near leg, in going head *in* and croup *out*. The horse of a dragoon, wants but little more than what has been already mentioned. Many other methods, besides these, might be suggested, which could easily be taken advantage of out of doors, if the foundation of this science were but known; and many days, even in the winter, might be usefully employed for these purposes—for but a little should be done at a time. The Earl of Pembroke says, "that* in good weather, it is full as well, and more "pleasant, to work out of doors: and indeed doing so "frequently prevents local routines, which horses are "sometimes particularly apt to take in shut schools, if

* See his Treatise, page 5.

" great care is not taken." He goes on by saying, " In " shut schools, work may be more exactly done, perhaps, " and the ground there is best. Both are good at proper " seasons, and either will do very well, if the riding- " master is good."

As riding with the bit and bridoon out of doors has been mentioned—it may not perhaps be improper in this place to describe the manner of holding them when mounting; as well as the method of using, in the most expeditious way, either the one or the other. In going to mount, the rider should take hold of the curb bridle, as was mentioned before,* while the bridoon reins are lying on the horse's neck, nearest to the pommel of the saddle. Having taken the mane and the curb reins in his left hand, let him place the left rein of the bridoon over them, and pinch them all together. After this—when there is no one to hold his horse, when his foot is put into the stirrup—let him make the left hand help the right, till he brings the right hand rein of the bridoon of such a length, as to be able to make the horse gently feel both reins of the bridoon, when that hand is brought to the cantel of the saddle on the off side, to aid his spring from the ground. When this is properly done—the horse may be held firmly in the rider's hands, if he chooses to wait a little, before he

* See page 162.

throws his leg over. When seated—the left hand should again help the right hand in adjusting the length of the bridoon rein. The man is then ready to set his horse off, the moment he has found his stirrup. Sometimes, in order to shorten this process, let the bridoon *only* be taken hold of in this way; not touching the curb reins till after the man is mounted. He will then be equally safe on his horse, having the entire use of *one* bridle, and being ready to take hold of the *other* when mounted. Having both bridles in his hand—the manner of sawing the bridoon, in order to lighten the horse's mouth, when required, should be the same as described in sawing the running snaffle in the riding-house.* In shortening the bridoon for this purpose, the curb bridle is slackened of course. When this last is to be used again—the rider, pinching with the finger and thumb of his right hand, that part of the curb rein where they are sewed together, the left hand should be slipped down in order to shorten them. This of course instantly lengthens the bridoon; as that rein should accompany the left hand when put forwards for that purpose. In the same manner the curb rein should accompany the left hand, when each hand helps the other, and both are put forwards in order to shorten the bridoon again, when the curb rein is meant to be slackened. This should be frequently practised, and will

* See page 204.

then be done very quickly, although the description of it may seem long. Till this method is known, the croup cannot be put out with any effect by these bridles; as much is to be done by the bridoon—and occasional assistance may be gained by the use of the off rein of the curb bridle in aid of it. It is also very useful to be able to saw the bridoon in backing or in stopping a horse.*

* In common riding, the off rein of the bridoon may either be held in the right hand, or occasionally put over the curb bridle reins in the left hand *between the thumb and fore finger*. In this method, it is more easily taken hold of by the right hand, than when the off side rein is put *between the fingers* immediately over and touching the off side curb rein. The latter is the best way to hold them in hunting; where the delicacy of the mouth is not so much consulted, and where a firm *appuie* is frequently wanted, in order to prevent the rider's legs from getting too forwards, in the irregular action of the horse, in leaps, and in confined places, where it may happen to be requisite to take a spring, or where a spring may be taken contrary to the rider's intention. The right hand can also occasionally take hold of it, or let it go, without the interference of the left hand, as well as when put between the finger and thumb in the other way. It is also most out of the way, when close to the curb rein, and is sawed with more power when the eagerness of a hunter may require it to be done with force, when the bars are benumbed with pulling at the curb bridle. A *running* bridoon is very pleasant in common riding, but should by no means be used in hunting, as it is too severe where the aids must be irregular.* But the severest bridles of all—and those which I have made use of, when no curb bridle would stop a horse in hunting, are two crinkled snaffles, tied each of them in a knot, of a proper length, so as for either to be used occasionally. One of these should be a plain snaffle, and the other a running snaffle with the off side

* See Plate IV. No. 4.

To return to my subject—when the horse has gone for a certain time with its head *in* and croup *out* to the right, let one man stand in the centre of the circle with a long whip, and another at the wall on the outside of the circle, with a long whip also; and let the rider with the aid of these two men attempt to cross the house, so as to come to the same place, where I mentioned he should arrive when working in hand.* The man in the centre should then accompany the rider on the *off* side, and the man at the wall should accompany him on the *near* side. Each should do more or less by running along with the horse and striking the ground either on the one side, or on the other, as occasion may require; but in doing this, (as in most other lessons where *following* is concerned) there is more art than in *riding*.

If this be properly done, it is a great help to the rider, who should at first finish the lesson by stopping his horse

rein put through the ring of a buckle-and-strap on the off side; and the near side rein either in the same manner, or only through the eye of the bridoon up to the headstall. When the rider understands how to saw either the one or the other of these bridles properly, as occasion may require, he will find it the easiest to his hand of any. He will also find that the same horse will champ the mouth-piece in these two bridles, whose mouth was apt to be deadened in the curb-and-snaffle bridle; at least I found it so, when I used it in hunting for some years, to a horse which no curb bridle would stop. But in recommending what I have practised, I should add, that it requires some nicety in the use of the two bridles together.

* See page 113.

when arrived at the wall; and by degrees continue along that wall rather straighter to the left than to the right. His horse should be much more worked to the right in this lesson, than to the left, for the reasons before assigned.

As in working in hand, it has been before observed, that (both in circles, and along the walls) when the horse is going with its head *in* and croup *out*, the stop should be the reverse of the progress;* so should it be when the horse is mounted. It has just been mentioned, that in going to the right, the near side rein should never be used, except to prevent the horse from turning, or to impede its progress when going too fast—it must consequently be made use of when the horse is to be stopped. The rider must then be very careful by no means to alter his position, by pulling his left rein so far towards himself, as for his right shoulder to be advanced instead of his left. On this account, when the left rein is pulled for that purpose, his left hand must be held up *towards the horse's ears*, and *towards the wall*. By *pulling* the near side rein in this way, without *giving* the other, and at the same time throwing his body easily back, he will find himself able to bring his horse's head to the wall for the stop, without any alteration of his own position. When he sets off again—he should bend his body forwards a little, so as to be able to take hold of his off rein

* See page 67.

very short in turning his horse, when the croup is put out again; in the same manner as he did when setting off at first.

When the horse has for a little time gone in this manner with the rider on its back, *large* and in circles; let him try to come down the middle, and stop at the pillar *without holding haunches*. For this purpose, the master should stand in the centre of the circle at the circular end, with a long whip in his hand; and after the rider has gone a few circles, the master should step back a little from the centre, towards the window at the end; and when the rider comes to the wall, and endeavours to turn a half circle, so as to come down the middle, the master should strike the boards with his whip, back-handed, to aid him.—After that, (*if necessary*) in order to make the horse come straight down the middle, he should accompany the rider on the near side, striking the ground with his whip as he runs along with him. This should be done as fast as the horse is inclined to do it, either on the trot or gallop. The rider should only *carry its shoulders* on the turn; by which I mean, that its croup should still be kept *out* in the turn, and the horse come nearly straight down the middle. The master's whip, if properly managed, will at this time help the rider very much in doing this. If the gallop be false, the rider may make the horse do it

once more ; and if possible on the trot.—When the stop is made, which should be immediately from the trot or gallop, precision should not be attended to just at first, for it cannot be expected. But, in order that the horse may by degrees make the stop as it ought to be—the utmost pains at this time should be taken by the rider, to drop into his seat as loosely as possible. By doing this, not only his own seat will be secured, but the horse's back will by degrees bend more and more, so as to receive him in the hollowest part. For this purpose, for reasons before mentioned, the legs should be easily dropped, and the arms should be dropped ; and the body should also be easily thrown back. He is then *bien au fond de la selle*,* when the saddle is of such a shape as to permit him to be so.†

* See page 24. † See page 20.

SECTION IV.

METHOD OF MAKING A LONG DEMI-VOLTE, SO AS TO BRING THE HORSE'S CROUP TO THE WALL. MODE OF WORKING IN THAT ACTION, AS ALSO WITH THE HEAD *in* AND CROUP *out, without the help of the walls.* HEAD TO THE WALL.—QUART DE VOLTE. SQUARE—GOING *en chevalant* FROM RIGHT TO LEFT, AND VICE VERSA—PESADE—PASSADES—VOLTES.

WHEN the horse can turn with ease to itself with its croup *out*, and come straight down the middle on the trot or gallop—the rider, with the help of the master, should endeavour by degrees to make it hold haunches a little in doing it, and *go sideways* to the same wall from whence it came, instead of coming down the middle. This is by no means difficult to be done, as horses have much less difficulty in putting their croup *in*, than in putting their croup *out*. It must of course be done rather slower—and the horse is prepared by it for what should be attempted to be done next; which is that of making a long *demi-volte*, so as to put the croup to the wall. Having been previously worked in hand in that lesson, till it can be done with ease to itself—the demi-volte should next be attempted, which will bring the horse back to the same wall; and the lesson should

be finished when the horse is arrived at the wall. In order to do this, it should be held quite straight, just before it is going to quit the wall,* and be turned in the same manner as when making the demi-volte *in hand*, in working with its head to the wall tied to the right.† By this I mean, that it should *hold haunches* a little in the turn; which the horse at this period will easily do, if the rider turns the nails of his left hand up, and putting it close to the horse's left ear, checks it a little, by holding his left hand upwards, and bringing it across towards his right hand; which is the same aid, as the horse received before, from the man who held the stick. He should pull the rein in his right hand, more or less, according as he requires the croup to be more or less kept *in*. No alteration whatsoever should take place in his seat; his body should be gently thrown back at the time, in order for the horse to do it on its haunches, without retaining itself. When the aid is given by the *left hand*, it should be accompanied by the *left* leg if required; but not otherwise. The voice is the best direction, and the man should sit as still as possible, with his poize as before.

In proportion as the haunches are begun to be worked, so should the man's body be thrown further back upon them. For this reason—in putting the horse's croup to

* See No. 2. Plate XIII. † See page 122.

the wall, (the lesson at which we are now arrived,) the man's body must be thrown rather further back than in the preceding lesson :—but his poize should be kept the same; namely, with his left arm, and the whole of his left side *advanced*, and all the right side kept *so far back*, as for his weight to be as much as possible on his *right* side, and leaning on his *right* stirrup. For as the horse is still bent to the right—the left *leg* is at liberty, as before, to give the aid, if required, when that of the left *hand* is not sufficient. The aids with the hands are the same as when the horse was worked *in hand* in this lesson. The master may follow with a long whip just at first; or afterwards, if requisite, at times, in the same place as when holding the long rein. The rider's *left* rein, being *carried* across the horse's neck, should be slackened a little, if the horse *holds haunches* too much. The *right* rein should be held rather lower, and steadier than the left, with the *nails up* and the *elbow in;* pulling or giving a little as occasion may require—for all the right side should be as firm as possible. The right hand may also be required to be sometimes held for a short time with the *knuckles up*, and the *elbow out*, in aid of the left hand, when the haunches are held rather too much, but this is seldom requisite.

The horse now goes *en chevalant* to the *right*, *with*

its body bent to the right, and looking to the right. As the position of the *horse* is, so should be that of the *rider*, in order to be of a *piece* with his horse. He should therefore *look to the right*, with all his *left* side advanced, towards his *right* side.*

When the horse can bear to come with its croup to the wall till opposite to the pillar—the rider with the help of the master, may try to bring it from thence through the two corners, and finish opposite to the pillar on the other side of the house. But this should not be done till the horse can go with its head *in* and croup *out* with ease to itself; for *that* lesson is the foundation of *this*. Nothing shews the ease with which the horse is able to do it, more than by trying if it can be done without the help of the wall. This may either be done by its being put within a horse's length of the wall, on the same lines as will afterwards be shewn for the *terre à terre;* or by the horse's quitting the wall, when just out of the circular end, and making as if it would turn to the other wall, without doing it, as at No. 5, Plate XIII. In order to

* See Plate XIV. I have dwelt the more on this, as the reverse frequently happens, by the *plie* as well as the *poize* of both man and horse being the wrong way, when the horse is going *en chevalant* either to the right or to the left. See the Earl of Pembroke's observations on this subject, pages 59 and 41; and the countenance of both man and horse in making the demi-volte in Plate XXII. of the Duke of Newcastle's book.

do this—when in the centre of the house, it should be brought back again to the same wall, without its position being at all altered, as at No. 1. The action is beautiful when this is done with ease to itself. It cannot be done exactly, till the horse is supple enough, and then only on the trot; for the legs cannot so easily double in the gallop in stepping back, which it must do for a certain time.*

When tolerably perfect in the lesson of head *in* and croup *out*, and in that of putting its croup to the wall—if the horse has already had its head put to the wall *in hand*, both to the right and to the left—after having stopped a little to breathe, when arrived at the wall in the last mentioned lesson from the demi-volte; the rider may attempt to put its head to the wall. This should be done for a few steps only at first, either on its arrival at the wall, or on the opposite side. In the last case, it may be continued with its head to the wall through the circular end; and the lesson finished there, if the horse is at first able to bear so much; as it is less constraint to go through the circular end,

* The letters at No. I. and those on the other side of No. V. correspond with those between No. III. and II. all of which correspond with the position of the horse's feet in the plate, being all descriptive of their position at the different places in the action of head *in* and croup *out*. The letters of course indicate the legs as before, viz *a* the off fore leg, *b* the off hind leg, *c* the near fore leg, and *d* the near hind leg.

than through the corners. When this is perfectly familiar to it—the next attempt is to make it come immediately from the one to the other. For this purpose—when the horse, after having made the demi-volte, arrives at that part of the wall opposite to the pillar; the rider should immediately hold his left hand up very high, and bring it towards his right hand, throwing his body very far back.—When brought to the wall till the horse is straight with it,—the rider's position must be instantaneously exactly reversed in every part; so that all, that was kept back before, must now be advanced, and *vice versâ*. His seat must be directly contrary to what it was before—for all the right side must now be advanced, and all the left side kept back—his right hand must be held *high* and his left hand *low*—in short, in every point exactly the reverse; and it is all to be done in *an instant*—for the horse under him should do it *in an instant;* care being taken that the horse does not begin to change the *plie,* till it comes straight with the wall—after which, the off shoulder should be immediately put to it. For this purpose, the nails of the *left* hand should be held towards the *right* hand, in order to assist the horse in reversing every part of its body, which the poize of the rider should accompany, by sitting perfectly loose so as to feel it accurately under him. While the rider pulls the *left* rein for this purpose

—the *right* rein is given of course by his right shoulder's advancing at the time without altering the rein in his hand. The manner in which the horse makes the change is thus. It has been mentioned that in the gallop to the right, the *off* legs lead, and the impulse is on the *near* legs. This is, of course, vice versâ to the left. In the change—a bound is made upon the *off* legs, on their coming down in succession, when advanced to the wall and leading. The poize and plie of the horse's body is at that instant completely changed; so as for the near legs to pass them in air—and to lead; the impulse being continued on the *off* legs.

This change may either be made on the gallop, (that is to say in *terre à terre*,) or on the trot; the plie and poize of the horse's body, accompanying it equally. For when the horse's croup is to the wall to the *right*, the impulse in the trot is on the *near* fore leg and the *off* hind leg. By a bound on these two legs when leading, the gallop to the *right* can be commenced at any time.* When the change is made on the trot, the impulse is immediately shifted to the other two legs across; by which the gallop to the *left* might commence at any time. As the demi-volte was supposed to take place on the trot, from the action of head *in* and croup *out*, I have supposed the trot to be continued till the horse is

* See page 60.

arriving at the wall, and the change to be made on the gallop.* When the horse is supple enough to go once or twice round the house with its head to the wall, to the left—the same change may be made by a long demi-volte to the left—so as to put its head to the wall to the right.

If the horse be inclined to retain itself, it should be worked fast, and the change should be made by *crossing* the house instead of from the *demi-volte*. In this case, its body should not be held quite so straight to the wall, as when coming with its croup to the wall in the demi-volte, so that the change may be made more in air by the haunches not being held quite so much. The house should be crossed from that part where the circle quits the wall, to that part where it joins it again; and the change should be instantaneously made, as soon as it arrives at the wall; and the gallop be continued as at No. IV. If the horse be inclined to make the change very much in air—this method of crossing the house will have a much better effect, than when done in the demi-volte; but in process of work, either the one or the other may be required *selon l'allure du cheval.*

* See Plate XIII. No. III. and IV. where the gallop *a c d b* is changed for the gallop *c a d b.* This change is marked by a stroke at right angles to the lines.

If the horse be perfectly quiet in doing this, and not apt to retain itself—when supple enough to be able to bear it, a *quart de volte* may be attempted on the gallop, in one corner of the house, as at Plate XIV. No. I. For this purpose, the horse should be held *nearly straight*, after it has passed the corner, when going on the *terre à terre* with its head to the wall—it will otherwise be in an *impossibility* of turning; or if it *does* turn at all, the croup will be foremost, instead of the shoulders. It should then be brought to the next wall, holding haunches a little on the *volte*, but straight for the change; in order that the *near* legs may then be thrown forwards instead of the *off* legs, without the croup's being too much advanced.

A *square* may also be attempted on the *passage*, so as for the corners only to be cut off; as at No. II. For this purpose, the horse should be held quite straight on the lines of the square, and the croup should be thrown out in the corners, by the right hand being pulled inwards *instantaneously* at these times, and kept so only for a moment. The knuckles of the right hand should be held up when the hand is pulled *inwards*, and the nails up when the hand is put towards the horse's neck again, (that is *outwards*) immediately after. In short, the hands do almost every thing in regard to directions at any

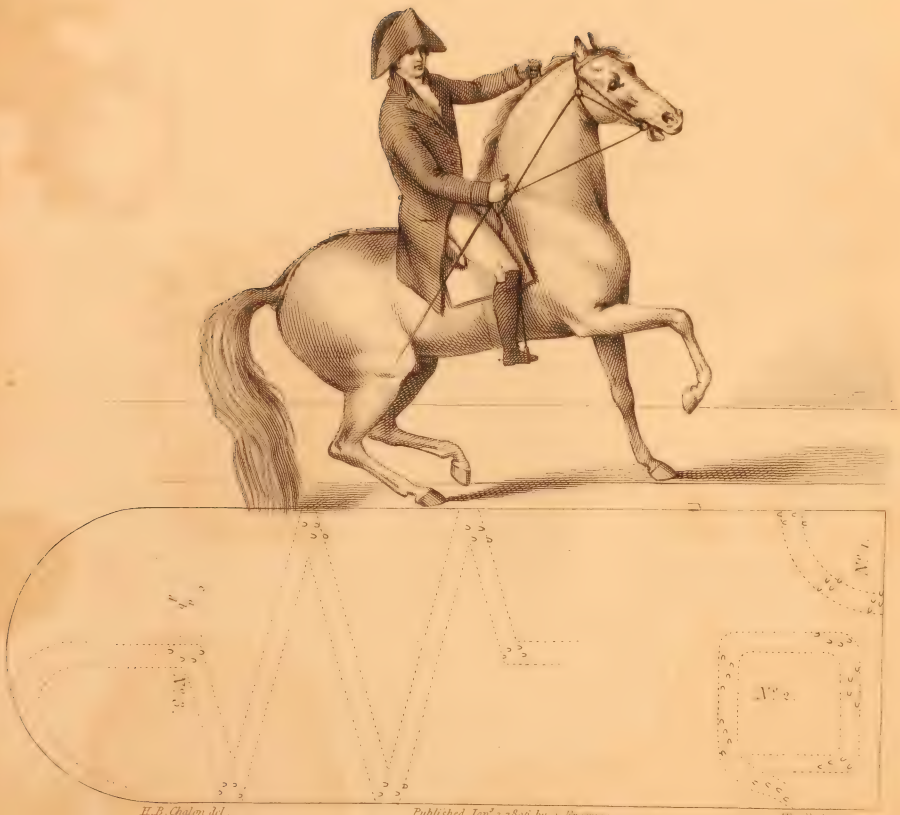
time—the legs and the body being kept as still, and as loose as possible; with the poize on the one side or on the other, as occasion requires.

The horse having been already practised in being held together a little straighter down the line at the end of the lesson, when working with its head *in* and croup *out* in hand,* may finish in the same manner with the rider on its back. The lesson may either be finished in this way, or by the horse's croup being held a little straighter down the line of the wall, after making a *demi-volte* either way, so as to put its croup to the wall + Both these methods prepare it for *passaging* down the middle. When the horse has got the poize of its body tolerably well in *passaging* down the line of the wall, the rider may attempt to make it come down the middle, in the same manner as when worked in hand.‡ For this purpose the two men, who held the reins at that time, might help him, by going one on each side of him, with a switch in their hand, ready to tap the ground with, when required; or the man on his near side might strike the wall with a long whip, immediately after the rider has turned from the centre window, and accompany him either by giving the aids on the *near* side, or *behind* the horse—but this requires the greatest judgment. Few horses can do more for the first year with the rider on

* See page 107. + See page 111. ‡ See Vignette, page 124.

their back, than the lesson of head *in* and croup *out*, and *croup to the wall* on each hand. During the latter part of that time, if the horse is so far advanced, as to have had its head put to the wall *in hand;* the rider may begin the practice of this and of the changes on the gallop at that period. If the horse be tolerably perfect in this also, in the course of six months more ; and can *passage* down the middle of the house quite straight—it is then ready to practice going from side to side of the house, by one step forwards, and one step sideways, either in the *piaffe* or in *terre à terre*, or by coming easily from the one to the other *selon son allure*. This is what the French call *chevaler*.

For this purpose, when the horse has passaged quite straight, so as to be beyond the centre of the circular end, as at Plate XIV. No. III—let the horseman (in the position represented in the plate) make the horse feel the near side rein, by holding his left hand with the nails up across its neck. The aids should be given more or less either by one hand or the other, according as it is requisite for the shoulders or the haunches to be advanced at the time. This motion of the left *hand carries* the shoulders. If the left *heel* is used at the same time, and that the haunches are too much advanced by it, the pulling of the off side rein stops the haunches. The rider should lean almost his whole weight on the *right* stirrup, the moment the horse steps to the right by the



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aids which are given. When a man can sit in the proper position in making a demi-volte, to the right or left,* his position and the aids are exactly the same, as when requiring the horse to go *one step forwards, and one step* sideways in the present instance. When the demi-volte is made, it has been mentioned that it may be done either by the legs doubling over each other in the trot, as at Plate XIII. No. II—or by the gallop, as at No. III. and the change at No. IV. As few horses can change *in the gallop* when going *en chevalant* for two or three times from one wall of the house to the other—this lesson must be done partly in terre à terre, and partly on the piaffe—I have therefore supposed the *piaffe* to take place as far as No. III. in Plate XIV. and the *terre à terre* to take place before the horse comes from thence to the right hand wall. When arrived at the wall on either side—if the horse cannot change immediately on the gallop; the piaffe de ferme à ferme must take place for a moment, till the poize of the body is so completely reversed, as for the terre à terre to take place again to the left, till arrived at the *left* hand wall. This should be done at first by separate lessons—stopping at each wall. When after a certain time the horse appears to be ready to make the change instantaneously—the rider should feel accurately under him the moment in

* See page 225.

which the impulse has ceased on the near side in the terre à terre to the right, and when the impulse commences on the off side at the next instant, when ready to go to the left:—at that instant he should change the whole of his own poize as before directed,* and give the same aids, vice versâ, from the right to the left hand wall. The change being then made again—the horse may be brought in the same manner by one more change to the right hand wall, and once again to the wall on the left hand—either in the piaffe, or in *terre à terre;* the rider allowing his horse to make the changes on the one or on the other, according to its own inclination. —Some horses will do it immediately, and in the air, on the gallop; but these are but few.—When arrived at the left hand wall, the horse should change again, till arrived in the middle of the house opposite to the pillar. The lesson may be ended there with a *pesade*† made quite straight, except that the head

* See page 229.

† As the *pesade* is shewn in plate XV. *that* action requires no explanation. It is the foundation of all the rest of the airs which are merely mechanical, where a horse has a disposition for them; and are of little use. They are never to be done with accuracy, except by horses kept on purpose, which can only happen in a very large establishment. Where I have found a horse rise too frequently, I have sometimes touched it on the rump, on its coming down again, so as to produce a *curvette*:—as the hind legs are quite even on the pesade, the fore legs in this case come down

should be a little bent to the right. This not only looks better, but by so doing, the body will keep its *plie* a little, although the legs follow exactly.*

When a horse is sufficiently dressed to do this—having been allowed some time to take its breath again, it may be backed a few steps, in order to gain a little more ground, so as to set off in a gallop from a *standstill*, and to make a few *passades* in the breadth of the house. For this purpose—the horse, as soon as it has been reined back, should be placed a little sideways, towards that window on the left hand, which is opposite to the pillar. When it has been used easily to raise the fore parts in the *pesade*—it will not be difficult for it to spring up immediately after being stopped, and to advance the off hind leg by the spring of the fore parts; so as to throw itself forwards with that leg leading.† The off fore leg is thrown forwards in air, so as to lead, when the foreparts come down in the manner described in page 85. Having advanced *en gallop relevé* to the wall—the same

quite even from the *pesade*, and at the same instant, when the hind legs are in air. This is the only difference between that air and the terre à terre. In the latter, the legs are set down *following* each other; in the former, they come down as it were upon the *hop—comme un corbeau*—from whence the name.* A little more aid with the whip, and the voice, would produce a *groupade* or perhaps a *ballotade*:—more, than that, would produce a *capriole*:—for this is the gradation. These aids may be regularly seen in the prints of the Duke of Newcastle's folio edition.

* See Plate XV. † See the ground plan of Plate XV.

Courbette

gallop should be continued with its head to the wall through the two corners, and from thence till the horse arrives nearly opposite to the pillar, where it should be turned, holding haunches so as nearly to face it. From thence—leaving the pillar close on the rider's left hand —it may be made to gallop and turn, two or three times the breadth of the house (as shewn in the plate)—*fast* on the straight line, and *slower* in the turns. This should be done in the action of *head to the wall*. The turns should be made almost within the horse's own length; and the lesson may be finished by the horse being brought to the *passage* on the last turn; so as to end by *piaffing de ferme à ferme* at the pillar. But before this can be done on the *breadth* of the house, it ought to be practised on the *length* of the house, without the help of the walls, when the lesson may be finished by a *passage* down the middle—of which more hereafter.

As I have not yet mentioned the manner in which the change should be made *from the long demi-volte without the help of the walls*, I shall now revert to Plate XIII. No. VI. and VII. The horse is there represented as going in terre à terre to the left; in the action of croup to the wall, holding haunches gradually more and more, till arrived at No. VII.; where it is placed exactly at right angles to the wall, in the same manner as if it had been carried on to the corner of the house. At that instant

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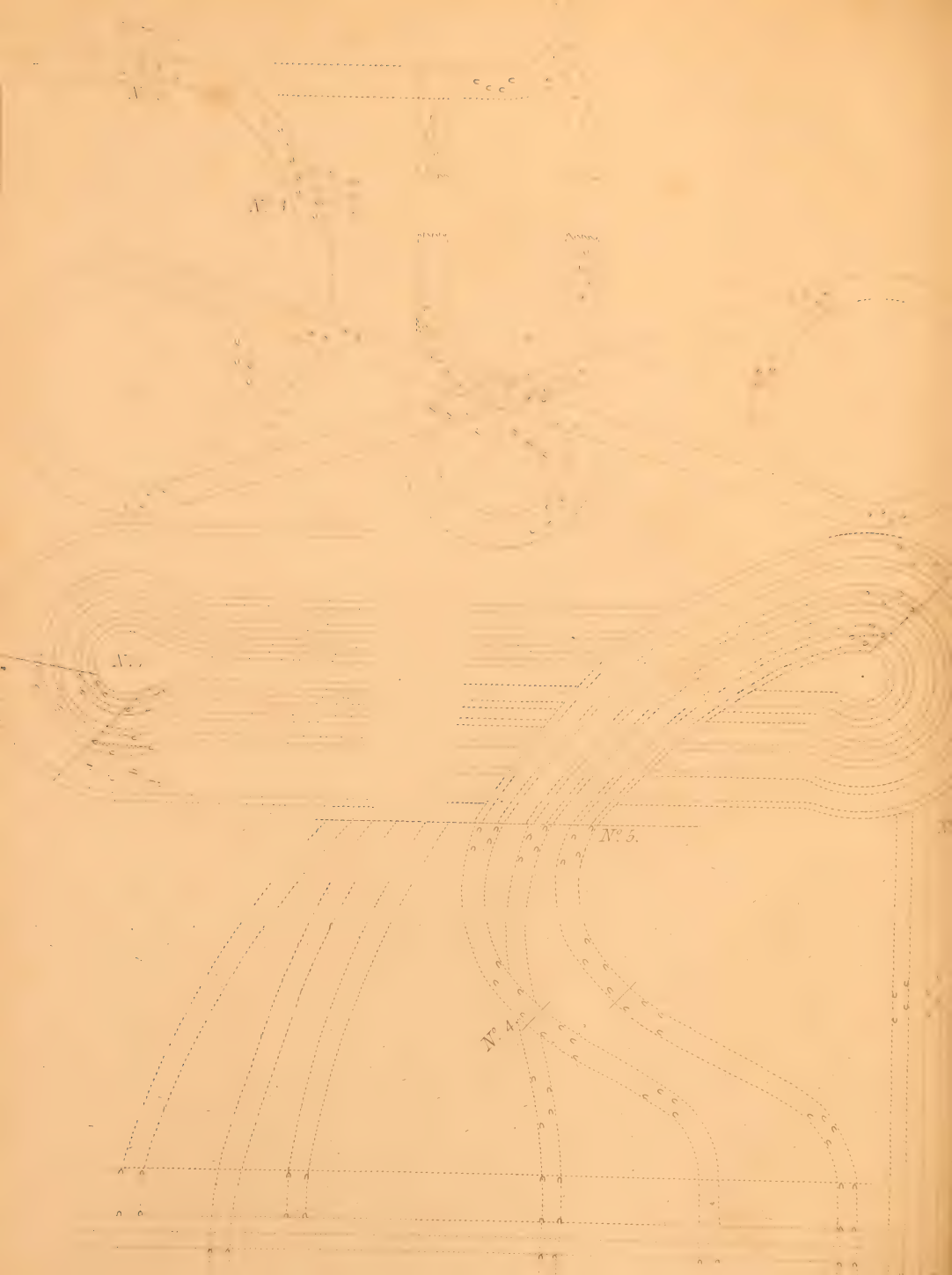
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the impulse upon the *off* legs *a b*, will be changed, as marked by the line across, so as for it to be put upon the *near* legs *c d*, as at No. VIII: by which the off legs will pass the others in air, and lead again, in the same manner as the near legs led; as seen on the other side at No. IV. as before described.* *With all this*, the horseman's body should accord just as instantaneously as when the change is made with the help of the wall at No. III. The change from right to left is of course vice versâ. The pillar must be left close upon the *right* hand, when the change is from *left* to *right*, and vice versâ the other way.

In every lesson where no change is made, *two* persons can work at a time in a riding house of the size I have described, as well as *one*. When the lesson of head *in* and croup *out*, *croup* to the wall, or *head* to the wall, for instance, are practised as separate lessons—if one horse's rate be faster than the other which it follows; the horse, that is first, should make a *double*. This leaves all the remainder of the house for the other to go through, before it comes up again; so that they are no impediment to each other.

Two horses can also work *abreast without the help of the wall*, if they are tolerably perfect in going head *in* and croup *out*, and head to the wall *separately*, *with the aid of*

* See page 229.

the wall. When in the middle of the house, and working close together, so as to keep the line—the horse that has the fastest rate of going should be put on the largest circles. It should go exactly at the *same* rate, when in the straight line; and be advanced before the other on a *quicker* rate, when in circles, in proportion to the size of the circles in which they have to turn. When going *terre à terre* in the circles, as in the lesson of *head to the wall*—care should be taken that the haunches are not held so much, as to hinder the leading of the fore parts. In Plate XVI. No. I. I have shewn the position of each horse's feet, so as to keep the line in that action on the voltes, in the manner that Sir Sidney Medows and myself often practised it together, by making one or two entire voltes at one end of the riding house, without the help of the walls, and coming *en passades à toute bride* to the other end.* Having then made one or two voltes at that end, the lesson was finished by our keeping the line exactly on the *passage* down the middle; and then, either *piaffing de ferme à ferme*, or making a *pesade*, *selon l'alleur de nos chevaux*. The line of direction is marked in which the two horses should go on the circles with *one* haunch *in*.† The posi-

* In order that the work may be seen more easily, an interval of the breadth of one horse is left between each—but they should be nearly close together.

† *a* the off fore leg of each horse is there seen touching this line of direction.

tion of the rider should be exactly the same, and the aids exactly the same for the voltes as mentioned for the demi-voltes. The plie of the horse should of course be the same.* The rate of going should be fast on the straight line, and slower when arriving at the circles. If going to the right, as here represented, the rider should *carry* both hands a little *out* at this time, and with rather more *appui* than in the straight line. By doing this, the horse's rate will be rather more restrained; and the shoulders *carried* a little more *out*, so as for *one* haunch to be more or less *in*, in proportion to the size of the circle;† as the outside horse must be kept the straightest. The fore parts also will thus be able to embrace the largest circle—and by having only *one* haunch *in*, the horse's rate will not be so far restrained as to run any risk of becoming *entier*—that is, that the haunches will not be so far advanced, as for the fore parts to be almost *in an impossibility* of turning, on the circle which they are meant to describe. By the haunches being no more kept in than I have marked—the line of direction, which is given for each off fore leg to lead by, will be *within* the volte, that is *between* the horse and the centre of the circle. When quitting the

* See page 226.

† This is marked by dotted lines from the off leg before, to the near leg behind; shewing that the *off* haunch is *in* more or less, according to the circle.

circle to go on the straight line again—the hands must be carried a little *outwards*, and the reins given immediately, with the aids of the calves of the legs, so as to make the horse go fast on the straight line, making the passade *à toute bride;* each man sitting as loosely, and as still as possible, and regulating his horse, so as to keep the line, and arrive *together* on the circles at the opposite end. The same aids should then be given, (in order to put each horse properly on the circles) as were before mentioned.

This is not only very entertaining when done well, but whoever can do it, for a few times only, without his horse going false either before or behind, is no bad horseman; however easy it may seem till it comes to be tried: nor *can* he do it, till his horse is tolerably suppled by the help of the walls, after its head has been put to them for some length of time. The Duke of Newcastle says,* "Nothing more strongly proves a horse to be "thoroughly dressed, than passades, since nothing can "make a horse perfect but the hands and the heels, and "he obeys both in passades. He flies the heel upon "straight lines, and obeys the hand in going slower "and turning." The use of its being done in this way, where more than two are to do it together, is very great for many reasons. It must be considered that the horse

* Page 61.

by its plie being properly kept, actually constitutes, in its progress, a portion of the circle in which it is going. The horse nearest the centre is the most bent, and forms an arch, which is able the better to resist the next horse if it presses. The next horse is less bent, and consequently inclined to go rather more from the centre; and by its *plie* being kept the same way, although not quite so much, the least motion of the off rein across its neck, carries the shoulders *still more outwards;* or the off rein being carried a little *towards* the centre, puts them *more inwards* if required, as observed in the *demi-voltes*.* The *plie* of every horse, after that, is regularly *decreased* in proportion; by which, the nearer the horse is to a straight line, the more tendency it has to fly off from the centre:—but it is easy enough to prevent this; consequently, by the plie being thus regulated, every horse has less and less chance of crowding on the centre. Where this is done in a larger body with one hand only —if the knuckles of the left hand be held *upwards*, and the rein across the neck carried to the *near* side; or if the nails be *carried up*, and the rein held across to the *off* side, it answers the same purpose; with a little additional aid of the leg if requisite, in order to compensate for the want of the other hand. For an additional pressure on the *off* leg, put rather further back, forces the croup *out*, and

* See page 225.

puts the *shoulders in;* and the spur made use of by the *near* leg, puts the *haunches in.* My reason for mentioning this is to shew the method in which *quarts de voltes, demi-voltes, and voltes* may be done by larger bodies out of doors, so as to have less chance of crowding on each other. For this purpose, I shall next point out a lesson which a dressed horse can do out of doors; and what may also be practised as a lesson by two or more horsemen, whose horses are tolerably perfect in doing the lessons of head *in* and croup *out*, croup to the wall, and head to the wall *within* the house.

SECTION V.

TWO LESSONS THAT CAN BE PRACTISED *out of* DOORS; ONE FOR A *drest* HORSE, AND THE OTHER FOR ONE OR MORE HORSES TOGETHER, THAT ARE NOT QUITE SO WELL DREST.

HAVING now described every thing that constitutes a drest horse *within* the house, I shall point out as well as I can, a lesson for a drest horse *out* of the house, which has lately given me much entertainment when the weather has permitted. For this purpose, after the horse has been properly *settled within* the house, the *scene of action* must be changed to the lawn before my riding house, in the country. On this lawn, two trees happen to be placed about a hundred yards from each other, and are taken as centres for the circles which are meant to be described.

As a preparation for this lesson, the horse being brought into the house is put back in hand down the middle, and brought forward again on the *passage* by two men,* for once or twice, to settle it for being mounted. In order to settle the *rider also* when mounted, it is made to go with the head *in* and croup *out*, for a circle

* See Vignette, page 124.

or two at the circular end: and being brought from thence straighter on a full trot down the line of the house, the horse is stopped on its haunches at the open doorway, to make a *pesade* (by way of obedience) on leaving it. After a stop for an instant, it sets off again on a *trot delié*,* for a certain distance† till the gallop is ready to commence easily.‡ This gallop is continued, *holding haunches* a little, as being upon the turn, till arrived at the volte, which is to be made by the horse's holding haunches a little more, for one *circle entire* round the first tree. It proceeds from thence, half way over the same circle, in order to quit it nearly opposite to that part on which it entered. The same gallop is continued from thence, till it arrives half way between the two trees.

Here, the horse being put quite straight—(in the same position as when arriving at the wall, after having crossed the house,)§ the change is instantaneously made

* The Earl of Pembroke, in his quotation from M. Burgelat's Nouveau Newcastle, (Edit. 3.) concerning the three different kinds of trot, calls the *trot delié*, the supple trot. In page 63 he says, "I define the supple trot "to be that, in which the horse at every motion that he makes, bends and "plays all his joints, that is to say, those of his shoulders, his knees, "and feet."

† See Plate No. II. the trot, *a d* crossed by *c b*.

‡ See the line across the track No. III. which marks the place where the gallop, by the off legs *a b* leading, commences from the trot.

§ See Plate XIII. No. III. and IV.

on the gallop,* so as for the near legs to lead, in the same manner, for one circle entire, *terre à terre* to the left, round the next tree. Proceeding from thence half round again, the circle is quitted, so as to change again, from left to right, at the same place where the change was made from right to left.+ Turning immediately to the right, at right angles to this figure of eight, a *passade à toute bride* is made for about a hundred yards, as described in the riding house.‡ When returned again, on, or a little beyond the same place, half the ground is gone over again in the same manner. A demi-volte being then made at the opposite end, the horse is put from the *terre à terre* to the *passage* as soon as opposite to the door of the house. Having proceeded for a certain time on the *passage*—the lesson is ended by the horse again making its obedience in a *pesade*. Notwithstanding the description may seem long—the time in which this is performed, is no more than five minutes:—and what may seem rather more extraordinary—the horse, which is supple enough to be able to do it, is aged 25 years, and still in full vigour; for when a horse is once well drest, it gets

* See the change by a stroke crossing the line of direction, shewing where *a b* closed on one side of it, so as to change for *c d* on the other.

+ See the stroke marked across the track.

‡ See No. I. of this Plate.

more and more supple, as long as it is capable of bearing the exertion.

Having made my apology in my preface for introducing military riding with that of the manage, I hope now to be excused, for presuming to mention, a thought that occurs to me of a lesson that might be practised out of doors, by three or four horsemen meeting together; either individual lovers of horsemanship, who might happen to have horses sufficiently dressed for the purpose—or by a few of those real lovers of the art, who are to be found in almost every regiment. If the science of horsemanship should ever be so far encouraged, as for a few men and their horses in a regiment, to be supple enough to do it, by their horses being able to go with their heads to the wall *within* the house with ease to themselves—three or four horsemen might come out of any part of the line where their duty might have placed them, without disturbing the rest of the regiment; and proceed, at first, irregularly on a *trot delié;* passing by each other, if requisite, as at No. IV. so as for the fastest horses to be placed on the left. Having gone forty or fifty yards, (by which time each man would feel his horse ready to take the gallop with the off legs) their rate of going should be so regulated, as for them all to arrive on the gallop at a given line (No. V.), about a hundred yards from the regiment at the same moment. From thence,

without stopping, they might proceed to practise the same lesson that was just now mentioned to have been done by my master and myself *within* the house at No. I.

What an opportunity would this be of shewing some of the best riders, as well as some of the most supple, and fleetest horses in the regiment; and if ever the science should be so far advanced, as for a review to commence by this lesson, the duration of it, to each party that does it, would only be about five minutes:—nor would the exertion, for that short time, at all prevent those horses from going through any other manœuvres equally well afterwards. It should only be done either to the right or to the left, as separate lessons—for changes on the gallop are not be expected; especially without the help of the walls. The lesson might be finished by quitting the circle at No. VI. when their horses would be rather beyond the right of the regiment; and turning into the rear at No. VII. so as for each to stop at that part of the regiment near where he quitted it. Having staid there for a few minutes, so as for their horses to recover their wind; they might then come forwards, and fill up the intervals from whence they began.* Those who could do it with precision would

* I have before noticed the Duke of Newcastle's opinion of the use of passades. He directs them to be done with the *bridle only;* but I think they can hardly be done accurately as a lesson by a single horseman,

be an example to others, in the accuracy of wheeling, as well as in that of dressing, both in the passades and in circles.

To use the words of the Comte Drummond de Melfort, "Si ce n'étoit pas fronder le sentiment général des offi-"ciers," might not I presume, that by doing the wheelings in half squadrons accurately in this way, with both man and horse *bending and looking* to the *pivot flank*, in the same manner as the man looks to the *centre within* the house; the wheelings might be done without crowding, by the bridle hand being only carried a little *in* or a little *out*? Might not the quart de volte be done with both man and horse looking to the standing flank at the time they are doing it, in the same manner as they would do when halted?—When done by Sir Sidney Medows and myself, on supple horses, we kept within six inches of each other's knees without crowding; as the most delicate aids *carried* the horse a trifle either the one way or the other. We were *easily* seated on our horses—being of one piece with them by all parts inclining the same way.* For the same reason, the horses

without the rider being allowed to touch the bridoon also, occasionally, with his right hand for a short time on the volts. To a drest horse it is by no means difficult; and I have frequently practised it with my sword in hand, when the ground permitted it, for my own amusement, before the business of the volunteer regiment began, in which, as before mentioned, I serve as Major.

* See page 227.

were equally at ease in doubling their legs over, and perfectly secure in the poize of their bodies; for their riders were properly poized also—and all were bent and looked the way they were going.

If the science of horsemanship should ever be so far advanced as for the piaffe to be done steadily, and only at the moment required by the voice of the man, it would be a beautiful practice for half squadrons of good riders, on supple horses, to wheel by the pivot horse turning on its real centre,* instead of on the fore feet, by piaffing *de ferme à ferme*, with a little inclination to the way it is to turn—the next horses on the piaffe, or *passage*,† (by which I mean advancing a little) the next on the passage, or terre à terre, so as to advance a little more;—the next horses on the *terre à terre*, or the trot delié,‡ *selon leurs alleurs*—the next on the trot delié, or the *gallop relevé*, according as they were nearer or farther from the standing flank;—the next on the gallop relevé, or in full gallop.§

* See page 19. † See page 129. ‡ See page 246.

§ It must be considered that what I have here mentioned is only meant for a certain number of men on *drest* horses, consisting, perhaps, of half a squadron—who could each regulate exactly the motion of their horses, while they looked all the time to the *pivot* flank:—how far this is practicable by a larger number on horses not so well dressed, nor so well knowing the rate they are to go at without some fixed object to look at, I will not venture to say. I only mention what appears to me to be the true

It is of infinite service for a horse to be able to gallop fast and slow, without changing the legs either before or behind, and to turn either on a small or a large circle, instantaneously and steadily at the will of the rider. I think I may presume to say, that, when pursuing or pursued by an enemy, when galloping over rough and uneven ground—those men would be likely to succeed the best, whose bodies, as well as their horse's, are poized the best.*

method of doing it. This should be deviated from as little as possible, in order for the man to be of one piece with his horse; which he cannot be as long as his *head*, and perhaps his *body* also, are inclined *one* way, and his horse is going *the other*.

* A remarkable story occurs to my mind at this moment, of an English dragoon, ill poized on his horse, pursuing a French foot soldier who appeared to have but little chance of his life as soon as he could run no longer. This man perceived that the dragoon was so ill poized, that by a sudden stop he would infallibly be thrown. He therefore let him come up to him, and suddenly fell down, with his sword at liberty to run the dragoon through as he was coming to the ground. The event was said to have answered his expectation.—I will suppose another possible case:—that a dragoon, upon a much faster horse, shall be pursuing an enemy; but that his retreat would be cut off, if he did not return within a given time—what an advantage would it be, were he able, by use, to have *his* body and *his horse's* body poized in the manner it is on the smallest semicircle here described. + This demi-volte he might require his horse to make, by being used to it, exactly at the time when passing his enemy, after having struck his blow on his enemy's back, and the gallop might be continued in his retreat, without loss of time. I will suppose this to be required on a stiff

+ See Plate XVI. No. 1.

The advantage must also be considered when they are to keep the line both in quick and slow time, and to turn on the gallop with the least loss of ground. On the other hand—the disadvantage has already been mentioned, both as to speed and security, in those horses, which, for want of being properly suppled, are liable to be frequently cross-legged. By this, not only their speed is decreased,* but their own safety, as well as that of their riders, is often endangered. However, as perhaps I

horse, and ask what would happen? Half the man's strength would be lost in pulling up his horse on arriving at his enemy; and lucky would it be, if that could be done with *one hand*, when the horse had been very much pressed. The difference of the time and space in turning would also be very great. As to precision in the blow, that would be impossible. In the other case, if he sat still in beginning the pursuit, making a *passade furieuse*, and giving his horse all its head, (by which its mouth would be kept fine for the stop,) and having his stirrups of the length I have described; his attention would by no means be upon his horse—but rising easily on his stirrups, when advancing towards his enemy, in order for the blow to be struck, and sitting down loosely the moment after—his horse would be instantly brought on a slower gallop, and hold haunches, so as to describe the very small semi-circle on which it is to turn in retreating, and be able to increase its speed again without any interruption of time, by not having changed its legs either before or behind.

* The trial has often been made of a horse to run against a man for a a hundred yards so many times on the same ground. That horse, *ceteris paribus*, would have the best chance, which could set off in a gallop from a *stand-still* and turn the truest in the smallest compass, so as to be able to gallop off fast again the moment it had turned.

may have said too much already relative to matters in which I may seem to have stepped out of my line—I shall take my leave, with hoping that no offence will be taken, where no offence is intended to be given.

THE END.

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